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Magazine Director: Tish Kendig, 11521 Maple Ridge Road, Reston, VA 22090, (703) 481-5293
Editor: Betty H. Meyer, (617) 965-3018
Design, Production: Brenda Hanlon, Alexandria Typographic Services, Inc., (703) 683-5484
IFRAA *Executive Secretary*: Doris Justis, (202) 387-8333

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Manuscript Submission: The editor is pleased to review manuscripts for possible publication. Any subject material relevant to art and architecture is welcome. Text should be double spaced on 8-1/2 by 11 paper. Manuscripts and photos will not be returned unless specifically requested and a return envelope with sufficient postage is included. Good visual material is emphasized.

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PLEASE NOTE: Because of space restrictions in this International issue, winners of the 1990 IFRAA Art Awards will be published in the Spring issue. In the meantime, our congratulations to all of the winners.

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ABOUT THE COVER

"Colors Announce God's Salvation"

The title of an exhibition of the work by **Egino Weinert** could well stand as a summation for the creative life of this German artist. Born in 1920 in Berlin, he was influenced as a small boy by the form and colors of Modern Art: The basement of his parental home served as a studio for painters such as Emil Nolde and Max Beckmann.

He entered a Benedictine monastery at the age of 14 with the dream to become a "painting missionary," but he was trained as a goldsmith because there was no need for painters. Shortly before the end of the Second World War, his right hand was severed by a grenade explosion, and in spite of his resolution that he would only paint from then on, he was ordered, when re-entering the monastery, to work as a goldsmith again, and there, he says, "I made one of my best pieces." Even though he was encouraged by this, his interest in painting remained strong and his form of expression did not fit the vision of the missionary monks. After leaving the monastery he continued to draw themes from church history and the Bible and "to make our faith visible and believable." —*Gottfried Reck, Steiner-Reck Organ Builders, Louisville, Ky.*

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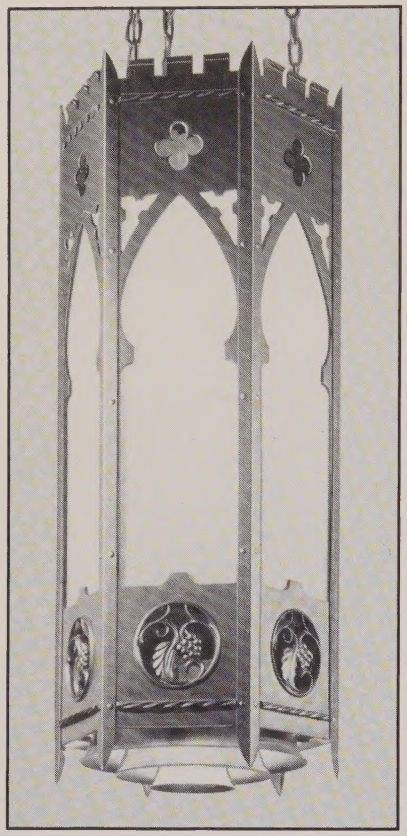

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Notes & Comments

Congratulations to Rambusch Studios

This much respected studio of the arts celebrated the sixtieth anniversary of its founding, June 21st at its headquarters, 40 West 13th St.in New York City. Several of the people employed sixty years ago were present as were many artists and architects associated with the studio through the years.

One of the firm's well-known works is the stained glass facade of the American Airlines terminal at Kennedy airport. Robert Sowers was the artist and this window is recorded as the largest stained glass window in the world. The work of this studio is represented by thousands of commissions throughout North America. Last year it completed glass for new churches in Brooklyn, St. Jude's and St. Bernard's, and presently is restoring 80 year old German windows in Our Lady of Mt. Carmel, New Bedford, Mass., as well as fabricating an unusual window for the Touro congregation in New Orleans.

Prior to founding its own studio, the firm had its window designs executed in Berlin, Germany. However, the large volume of work and the convenience of a local studio near its lighting and art metal shop resulted in a new location and studio. The Rambusch studios have been the site for important conferences and exhibitions, as well as serving as the official office of the Stained Glass Association of America.

The Corning Glass Museum is the central archives for the company history, including a Rambusch window featured in 1971 on the cover of *Time* magazine. Its studio work appears in the National Shrine in Washington, D.C., the Mapparium at the Christian Science Publishing House, Boston and a design by Abraham Rattner at the Flint, Michigan Museum.

Nadia Kazymyra-Dzioba and Bruce Wiedmark from the National Archives of Canada's architectural collection are shown examining plans, photographs and drawings at the New York headquarters of the Rambusch Company. More than 500 historical documents are being transferred from Rambusch to the National Archives of Canada Cartographic and Architectural Archives Division, Ottawa. Included are photographs, full-sized drawings and sketches, which document the design process in Canada by Rambusch.

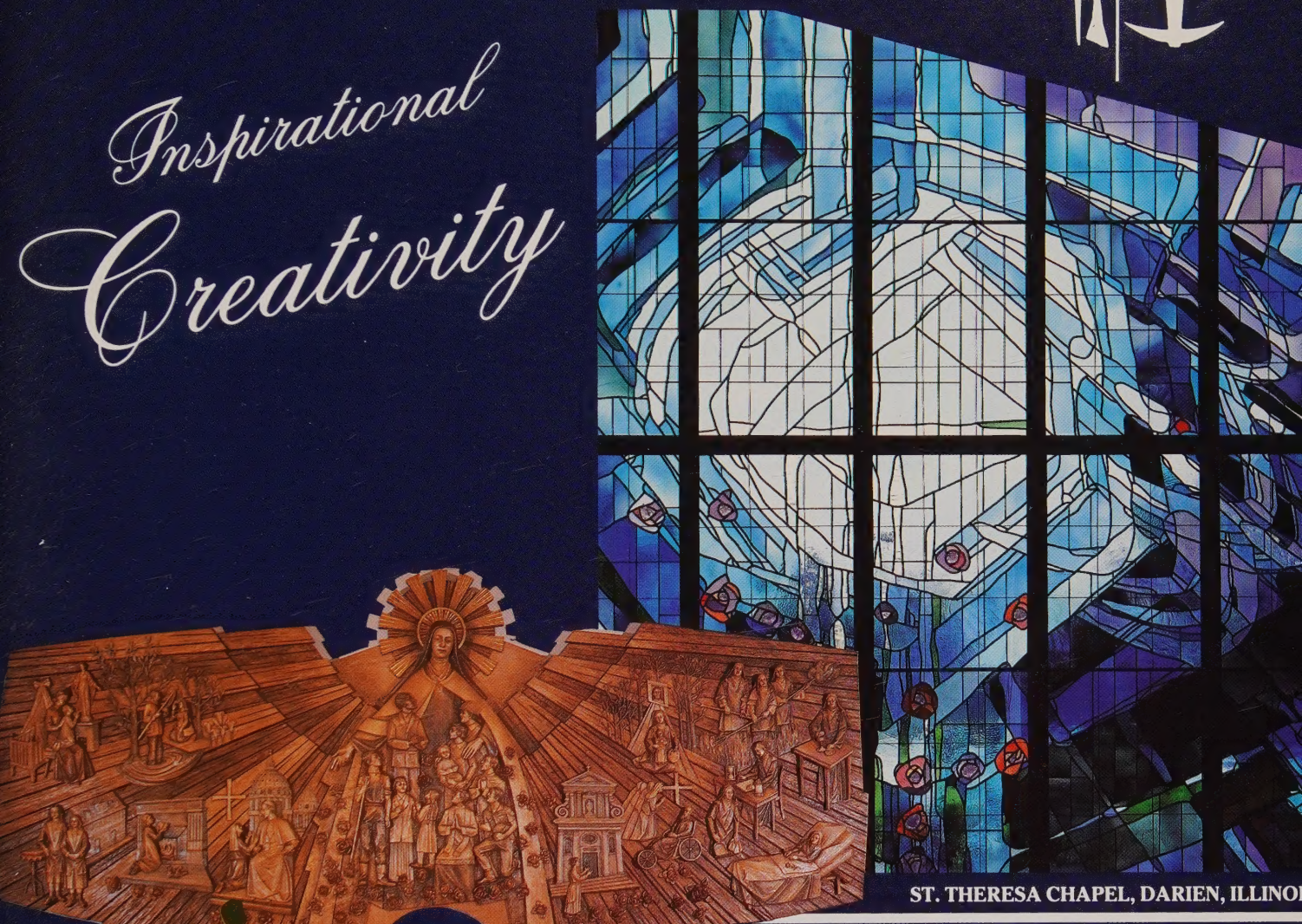
IFRAA Slide Program

Now that almost 8,000 IFRAA slides are catalogued on computer, architects and artists may request a print-out of their work in the collection. This will enable them to

(Continued on page 6)

Conrad Schmitt Studios

Inspirational Creativity



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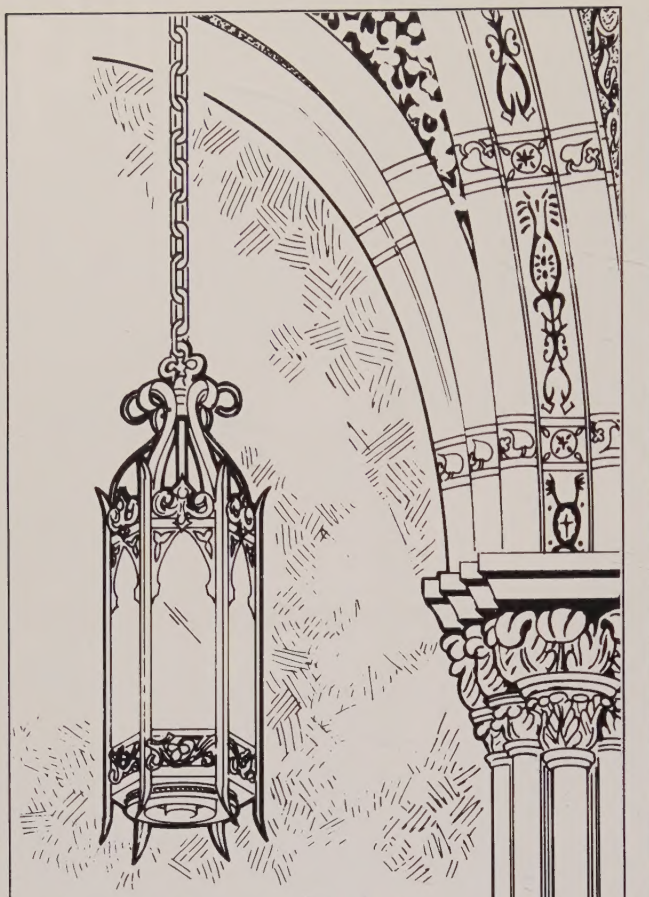

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Notes & Comments (Continued)

update their representation in the archive by donations of slides of more recent installations. We also welcome donations of slides from members who may have photographed work of others.

Slides must be identified on the mount, not on a paper label. Information requested is city, state or country if not United States, name of building, architect and/or craftsperson. Photographers' copyrights should be effaced. Please, no slides in glass or extra thick mounts.

If there is objection to any donated slide being sold, this will be noted in the catalogue. Proceeds of sales will benefit IFRAA.

Donations or questions may be sent to Helene Weis, Willet Stained Glass Studios, 10 E. Moreland Ave., Philadelphia, PA 19118, phone (215) 247-5721.

Environment and Art Letter Seeks Submissions

This newsletter provides a forum for parishes and recognizes the contributions of artists to worship by publishing photos of work, biographical entries and descriptions of the artist's philosophy. Artists may submit their own work or nominate someone else. Additional information may be obtained from the new editor: David Philipport, Liturgy Training Publications, 1800 North Hermitage Ave., Chicago, IL 60622-1101, phone: (312) 486-8970, ext. 64.

An Historical First

The National Council of Churches recently installed The Very Reverend Leonid Kishkovsky of the Orthodox Church in America as its president. "My dream," said Father Kishkovsky, "is that the differing communities of religious discourse can be in fruitful conversation with one another." Fr. Leonid was born in Warsaw of Russian parents and is now the rector of the Church of Our Lady of Kazan in Sea Cliff, New York.

In Memoriam

Robert Sowers, who died recently, was widely regarded as the most influential contemporary thinker in the field of stained glass, according to Richard L. Hoover, editor of *Stained Glass Quarterly*. His work was seminal in forging a new aesthetic, as well as in developing what has become the prevalent relationship between the stained glass artist and the stained glass studio. The University of California has just published his new book, *Rethinking the Forms of Visual Expression*.

Church Planning Services

IFRAA member Rev. Kenneth Peterson tells us of a recently designed cluster of services for local churches. While many congregations have a general idea about what they would like their future ministry to be, many lack the skills or personnel to plan strategies to accomplish it. This planning service deals with Planning for Buildings, either new or remodeled, Long Range Strategic Planning, Church Organizational Planning and A Church Renewal Program. For information: Church Planning Services, 5004 Shadycrest Road, Columbus, Ohio 43229, (614) 888-8287.

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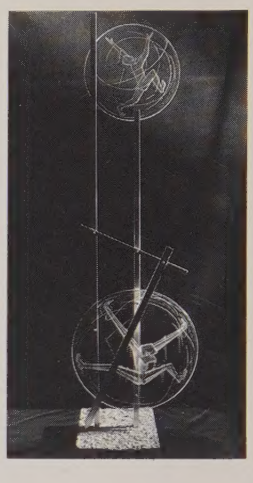


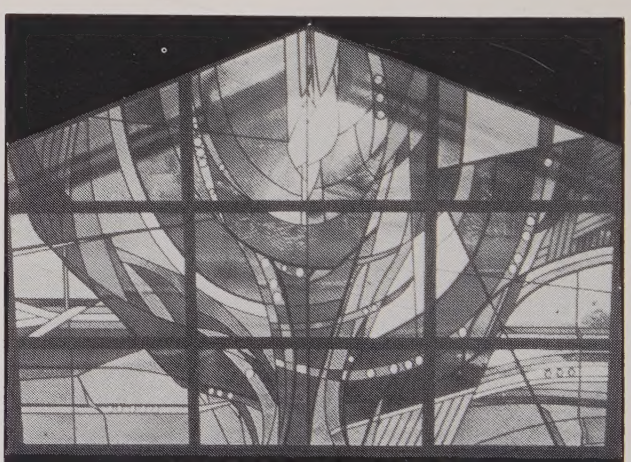
"The Ultimate Reality"

A letter from English Jenny Clark, whose work IFRAA members saw in the Winter 1988-89 *Faith & Form*, informs us that she has been given an award and made an honorary member of The Worshipful Company of Glaziers and Painters in Glass. This is in recognition of a new process of enameling and engraving that she has introduced. Her recent exhibition, entitled "The Ultimate Reality," filled the crypt of Rochester Cathedral. Jenny Clark, Elmhurst, Dundle Lane, Matfield Tonbridge, Kent, England TN 12 7HD.

AIA News

• The AIA is developing an *Environmental Resource Guide* to help its 55,000 members evaluate the consequences of their design decisions. It will evaluate building materials for short and long term effect and will list alternative materials. Site issues, energy conservation re-use, recycling, and pro-active design will be discussed. The practice of architecture as we know it today will certainly change.

• A five-member team of AIA architects and engineers will return to Armenia in November to contribute its expertise and experience to the afterquake re-building process.



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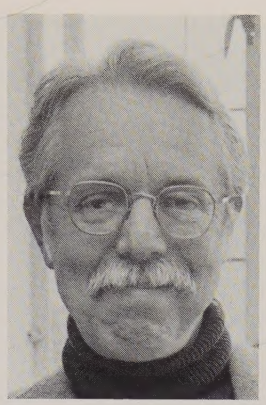
A CONVERSATION WITH HARVEY COX



Harvey Cox

Peter Costa

By Peter Costa

Harvey Cox is the Victor S. Thomas Professor of Divinity at Harvard Divinity School. Peter Costa is director of the Harvard University Office of News and Public Affairs. The following is an edited transcript of a conversation between Cox and Costa, and is reprinted with their permission from the Harvard Gazette

Costa: You've just returned from Moscow where you appeared on Soviet television and discussed the future of religion in the Soviet Union. This was probably the first time any Western theologian has presented religious views, unfiltered by the State certainly, to so many Soviet citizens. Can you tell us how you got involved in this event?

Cox: The program itself is indicative of a very sweeping change in what is allowed to appear in the Soviet media today—television, radio, newspapers, and periodicals. The program was sponsored by a journal called *Science and Religion*, which ironically began 40 years ago as a kind of quasi-official organ of scientific atheism. In the last five years it has changed so dramatically that the old faithful readers who expect to find atheistic propaganda are now complaining bitterly to the editors. In effect it has become a journal with two purposes. One, it is for information about religion and culture all around the world, not just in the Soviet Union; Christianity, Buddhism, and all the rest. Second, it has become a kind of forum for the exchange of views between believers and nonbelievers in the Soviet Union on particular topics. The circulation has doubled and tripled; the circulation is now between 500,000 and 600,000 and the editors tell me it could be more if it weren't for the paper shortage, which all publications are suffering now in the U.S.S.R.

They decided to sponsor this television program. This was a real first as far as any of them knew. They asked me and also two professors of philosophy from the Soviet Union to be on the panel. One was a professor there who styles himself as an atheist/materialist, who has written about religious topics, and the other was a professor who is a historian of modern philosophy. They arranged it, they invited me, and I of course agreed to be on the panel.

Costa: What did the atheist/materialist say?

Cox: He was a very affable, friendly, collegial man who started off by saying that earlier theories of atheism and schools of atheism had been uninformed, rather vulgar, and not thoughtful enough. He was very critical of the way in which atheism had been presented in the Soviet Union. He also said, however, that many people have come to believe, and he thinks rightly, that there is a certain dimension of human beings that needs a transcendental or a mystical aspect and that this probably explained why some of this renaissance was going on. The historian more or less agreed with him.

Costa: It was more of the "opium for the masses" kind of thought?

Cox: Previously the attacks on religion had been often very ill-informed, not really aware of current or religious developments. They were really kind of attacking straw men. It wasn't very convincing to most people. I think that that was the burden of their proof. Those who have tried to disseminate atheism have not done a very good job, and the evidence is all around you. I think that is what they were saying.

Costa: So they would concede that there is a new renaissance of spirituality even in the Soviet Union.

Cox: They all conceded that, and I can certainly see it, and in fact I've written about it to some extent. There was no question among the three of us about the fact that there is such a thing. The question is why and what does it mean.

Costa: Did they come to any conclusions as to why this renaissance was occurring?

Cox: There was some difference of opinion about that. There was also some difference about how deep or authentic this revival of interest in religion is. The fact is that over the years in which there has been atheistic propaganda and considerable harassment and even oppression of churches and religious believers, religious belief has continued in the Soviet Union. Even by the government's own count there are 60 million or 70 million Orthodox believers registered or recognized as such in addition to the other religious groups that many people don't know about.

For example, there are large numbers of Baptists in the Soviet Union, there are of course Roman Catholics, there are Lutherans in the Western part, especially in the Baltic States, there are some Adventists, and there are others. In all of these one sees a certain kind of vigor, growth, and energy now, more and more, espe-

cially among young people. In addition to that, all of us recognize that among intellectuals—say the people who write in the journals that intellectual Muscovites read, *Novyi mir* and *Literaturnaia gazeta*—there is a very evident growth of interest in religion. There are discussions about it, drawing on the history and images of Orthodoxy and Christianity in their writing: among poets, among filmmakers. One of the most remarkable films in the last two years is an explicitly religious film with an ending that has almost passed over into the Russian language now. So there really was not much to debate about whether there is such a thing. The question was how deep is it, how far will it go, and this really got us into projections about the future.

Costa: Let's look a little more closely at the religious environment in the Soviet Union. It is the 1,000th year of Christianity being introduced into Russia. In 988 the Russian Orthodox church was established and as you say there are 60 million or 70 million people still registered as Russian Orthodox. It wasn't so long ago, however, under Brezhnev and certainly under Khrushchev—who closed a lot of the monasteries and the churches—that there was real repression. The press were writing, when they could write about it, that only Soviet grandmothers would dare go to church because anyone who was younger would be risking their careers, perhaps even their lives, if they were seen in church. From your experience is that changing?

Cox: Oh yes, there is no doubt about that. I attended as many different kinds of churches in different parts of Moscow as I could. I was largely in the city of Moscow and I made sure to try to check whether the stereotype of the Russian Orthodox church as being attended completely by *babushkas* was true. It is simply not true. There are young people, there are men, there are married couples, there are small children. There is a large number of older women, as one finds in churches in many places in the world. I also attended the Baptist Church in Moscow and found that on a Sunday morning there were nearly 2,000 people crowded into this building, standing in the aisles and packed to the doors. To my surprise, in the middle of the service there was a wedding that took place of two young people who had actually met in that congregation and wanted to be married during the service.

People remember the days of repression. Just after they thought there might have been a slight improvement, Khrushchev—although he did some other worthwhile things—was very strict and gave orders that churches should be closed, and many of them were.

The Orthodox church headquarters there showed me a list of churches that have been newly reopened all over the Soviet Union in the last two years, totaling 1,700 churches and monasteries. That is a lot of churches to open up. I was told by one of the young priests there, who incidently studied at Harvard the year before, that every time they open a church, the next Sunday it is already filled.

People have not forgotten, and they've apparently continued to practice their faith as best they could without the church building, without the priests. But as you know a lot of it has to do with the stories and values that are handed down, the icons that are kept in the houses. So all the while there was this atheist crust on the top, you might say, the underlying cake was continuing.

Now the big difference is that people don't feel any kind of need to be furtive about it. They can be very open about their practice of faith, and can even write and publish things that would have been viewed with great suspicion not too many years ago.

Costa: You were ordained a Baptist minister. In Russia, did you detect any kind of lack of spirit, or a fear to be too jubilant or too spiritual, if you will, in the services?

Cox: No, I didn't detect anything like that. In fact one of the things that impresses me about the Russian Baptists in particular is how Russian they are. The tone of the hymns has that sonorous Russian quality to it. They don't sing the kind of little gospel songs that many people in that tradition sing here, it has a real Russian tone. There were a number of choirs, I think two or three in the church that I visited. The sermons have that same quality; there is a kind of depth to them and a power. They deal with the great themes of life and death, suffering, meaning, and tragedy. It sounds like they are drawn from Dostoyevsky. I could note no trimming of the sails.

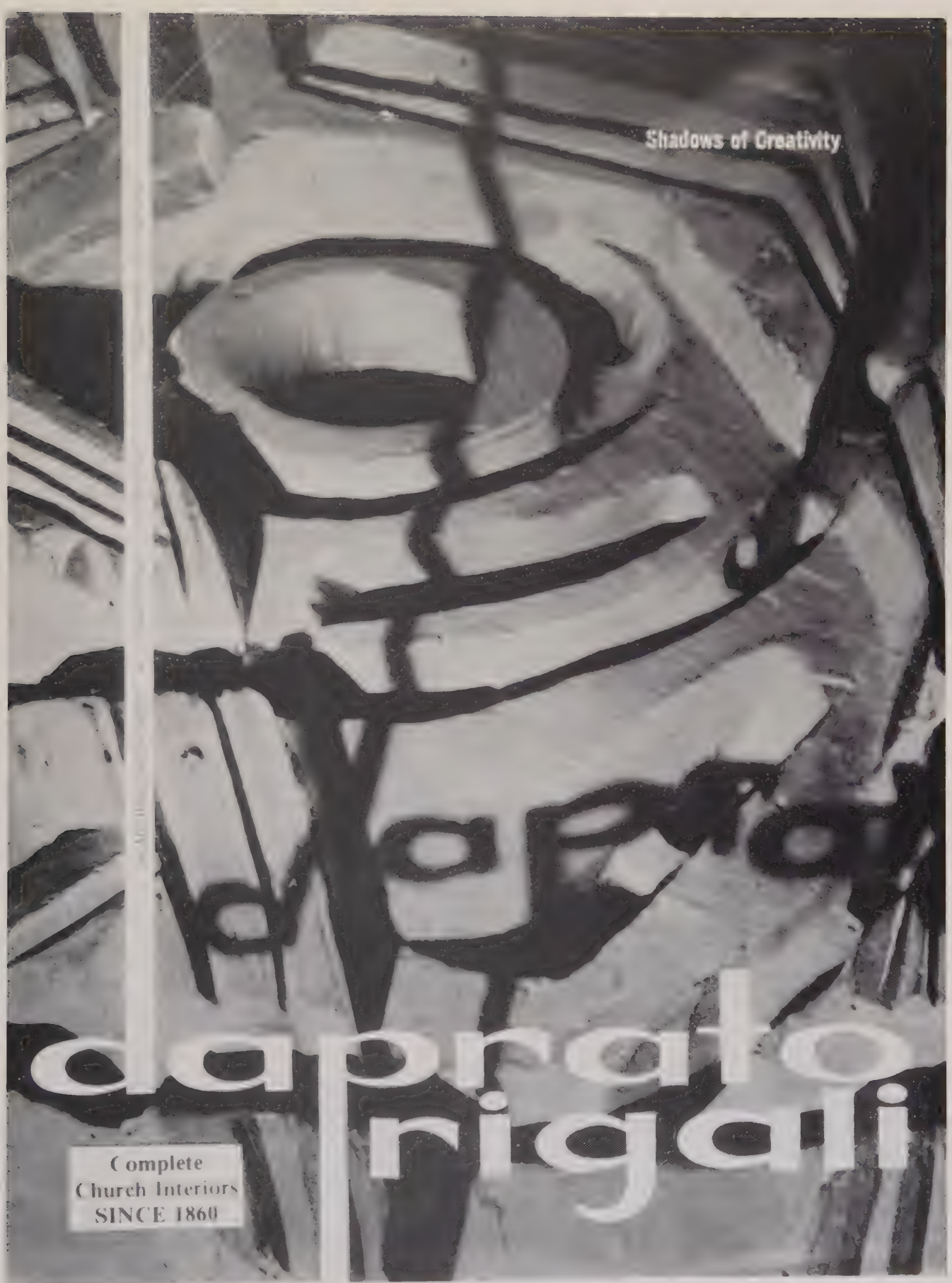
I should mention one very interesting incident that occurred when I walked out of the Baptist Church and started down the street. A group of young people who'd been attending came after me to make sure that I felt welcomed; they shook my hand and so on. With them was a young Nigerian who was in Moscow studying engineering and had made this Baptist church a kind of home away from home. He seemed to be very happy and content that he'd made this connection and was very welcomed in the church. It made me think about friends and colleagues of mine who worry about the fact that young Third World people are going to go to Moscow and come home atheists. It's not going to happen to this kid! He told me how wonderfully happy he was that he had made this connection and had been so hospitably received by this church.

Costa: Moving on to some of the ethnic unrest. Some critics, granted they are Soviet, feel that some of the ethnic unrest is fueled by this new religious spirituality. Did you see any evidence of that?

Cox: I think there is some truth to the claim that in the Soviet Union religion and ethnic identity are very closely tied. You're a Russian Orthodox, or you're a Ukrainian Orthodox, or Georgian Orthodox or Armenian Orthodox, or you're a Muslim and that is closely tied in with your identity as Azerbaijan or one of the other Muslim republics. So when there is a recrudescence of religious practice and belief, in the Soviet Union it is bound to have overtones that have a nationalistic quality. I think there's always a good side and a questionable side to a religious revival. I think this may be the shadow side of what we naturally welcome as a new opening in freedom of religion, that some of these old ethnic animosities could also surface.

Costa: You mean interethnic rivalries?

Cox: Interethnic rivalries, even in the case of Russian Orthodoxy or Ukrainian Orthodoxy, elements of anti-Semitism. They are certainly there, they have been there in the popular religious culture. The leaders of the churches are very aware of this and are determined to discourage it, but there is no doubt that it is there. I think one of the big jobs the Russian Orthodox church has as the largest single church in the Soviet Union today is to facilitate some communication in learning and dialogue among the various ethnic and religious groups in the Soviet Union. As in many other places that are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no longer sorted out into these tidy little regions, there are Russians in Estonia, there are Balts in Moscow, and there are Azerbaijans in the Ukraine and so on. It's getting more like this country in which we are not so neatly sorted. They have to learn how to get along with each other.

Costa: How do Catholics fare in the Soviet Union? Since the great schism between the Russian and the Greek Orthodox churches and the Catholic church hundreds of years ago, there was always that tension between the Church of Rome and Constantinople. I'm wondering how Catholics fare under Russian Orthodoxy.

Cox: On the one hand they are experiencing some of the same—they are breathing easier and are experiencing some of the same kind of results of *glasnost* that the other religious groups are feeling now. In fact there's a very dramatic example in Lithuania. St. Casimir's Church was transformed several decades ago into a museum of scientific atheism. It is now being refurbished and redecorated and will be reopened as a practicing, operating Roman Catholic church. All these accoutrements are going to be taken out. There are no plans for reopening a museum of atheism there.

I think the big problem with the Roman Catholics, which is not the case with some of the other religious groups is the dispute that has arisen over Ukrainian Catholics. There is a church in the Ukraine that called itself the Ukrainian Orthodox church and therefore was also under the aegis of the Moscow Patriarchate under Stalin. This was done strictly for political reasons. They didn't want people to have some kind of, what they took to be, loyalty outside the Soviet Union. You know the old story of the papists and all the rest. The main reason why Pope John Paul II has not visited the Soviet Union, although he wants to and has visited virtually every other place in the world, is that he doesn't want to seem to be accepting this wrong and illegal forced conversion, as it were, of Ukrainian Catholics. Something will have to be worked out on that.

One can read articles in the Soviet press today openly advocating that the Ukrainian Catholics be given their religious freedom like everyone has. I think that will happen at some point. It's just a matter of time. It's another evidence of the fact that the Russian Orthodox church, which up through the period of the czars had a kind of monopoly on the religious energies or at least the religious structures of what is now the U.S.S.R., no longer has that. It will have to live with the recognition of the pluralism not just among different Christian groups, but also Muslims and others. In the first instance, it will have to see that it is not the only kid on the block anymore. I think it will take a while, but they'll eventually do it.

Costa: With this lessening of repression and opening of more churches, where is the clergy coming from? There hasn't been a tradition of training the clergy.

Cox: There's a serious shortage of clergy. In part that is because under Khrushchev and before, seminaries were closed. At one point there were only two or three left and they were restricted in scope. However, a seminary has recently opened again just outside Moscow, and the historic old seminary at St. Sergius Monastery in Zagorsk, which is a couple of hours north of Moscow, is now expanded. I visited there and talked with some of the students and faculty; there are now 400 students enrolled in that seminary. They are planning to open another one in Minsk and so on. They will continue to open them, but it's true there is a very severe shortage. It's not that there aren't young men who want to go. There are apparently plenty of them who are interested in becoming parish priests, but they just haven't had the facilities to train them.

Incidently, I think it might be interesting to know that Russian Orthodox priests do not have the traditional practice of celibacy. They may be married and many of them are; there is even a kind of legend that priests always have very large families. The celibacy hurdle is not one that keeps young men from going into the priesthood today in the Orthodox church.

Costa: What kind of views do the Soviets have of Western religion? Do they know anything, for example, of our recent scandals involving televangelists?

Cox: The sophisticated ones know an amazing amount. I gave a lecture on religion in America today at the Institute for Ethnography of the Soviet Academy of Science. I was startled at the impressive degree of knowledge the 50 or 60 people there had of American religion. They asked about fundamentalism, they asked about television evangelists, they asked about all of these things—they knew about them. The average person of course doesn't know that much and is frequently very puzzled by the enormous multiplicity of American denominations, groups and sects, and so on. They are always a little befuddled as indeed many Americans are when you count them all up.

However, the degree of curiosity is enormous, people want to know more. Educated Russians tend to know more about the United States than educated Americans know about Russia—about our history, our geography. This is an area in which, however, they haven't been able to learn very much, but are very inquisitive. Maybe I should say here, too, that they are beginning to publish translations of books about American religion, theology, and so on. One of my books is going to be published in the Soviet Union next year, a book called *Many Mansions*, which is about Christianity's relationship to other religious traditions.

Costa: It's certainly a change from the old days when you couldn't bring a Bible into the Soviet Union.

Cox: That is a big change. In fact, one of the Orthodox church officers told me that as of this year, just since the beginning of *glasnost*, they have imported over 2 million Bibles in Russian, which stands in rather marked contrast to the something like 100,000 or 200,000 that were published strictly for scholarly work in the whole world since the revolution, I think. They would publish more except for the terrible shortage of paper. You don't need to smuggle them in at all anymore. You can bring them in and there are arrangements for their distribution. In fact, I took a few [Bibles] in myself and gave them to friends. You can buy Russian Bibles in the Russian language here in the United States. For anyone who's going there I think it is a good idea to take them, because there is still something of a shortage.

Costa: How are the people of the Jewish faith faring in the Soviet Union? They have suffered such political repression there.

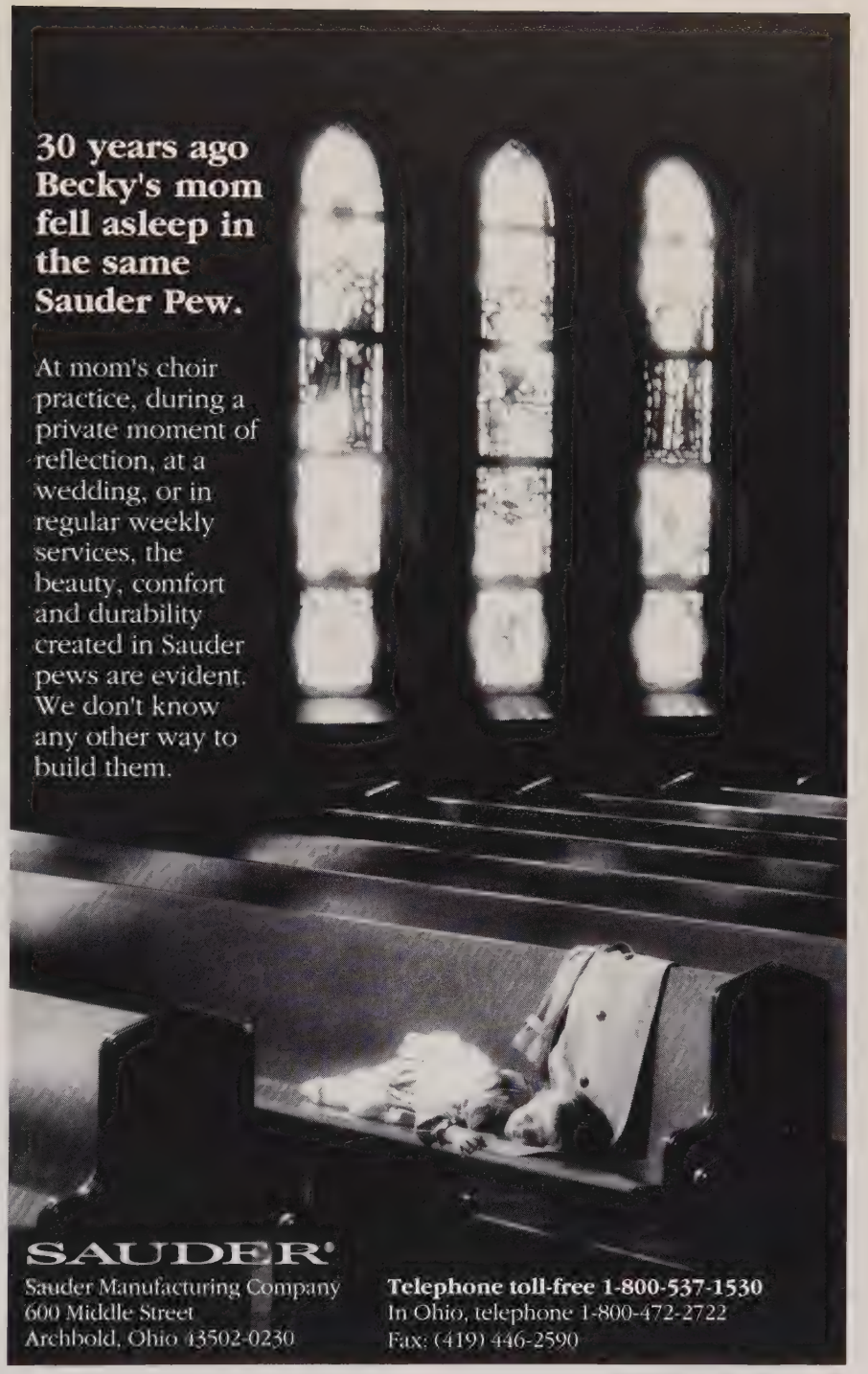
Cox: I think that is a rather grim side of the picture so far. There is now a recently

opened Jewish cultural center in Moscow and I am told there is going to be at long last a school or at least some kind of program for training rabbis. There has been nothing like this at all in the Soviet Union. The immense—and "immense" is the word—anti-semitism that has been practiced over the years has forced a lot of Jewish people to emigrate and others to be very quiet about what their ethnic and religious identity is. This has taken a toll, this has taken a genuine toll. The religious Jewish community in the Soviet Union is not in very robust health now; it may come back again. There are young Jews in the Soviet Union who are trying to retrieve the practice of the holidays, and the special foods, the songs, and so on. But they always have to ask themselves, do I really want to stay here and push this, or do I want to take advantage of the relaxed emigration laws now and at long last go to Israel or go to the U.S. or somewhere else. It's a very tough choice to make.

Costa: As a theologian, please give us a benediction and tell us what you've learned from your trip and what we can perhaps pray for in the Soviet Union.

Cox: When I was at the Baptist Church in Moscow I was asked to bring greetings from the American churches. I asked *them* to pray for *us*. I said we needed their prayers because our experience with Christianity has not been the same as theirs. It's been a little bit too easy for us. People become Christians very frequently because it's the thing to do, or it's a cultural practice. It doesn't really have the depth or seriousness or conviction that it necessarily has in a country where it has exacted a price to be a practicing Christian.

I think we in the West have an enormous amount to learn from the spirituality of the Russian people and from their way of understanding and practicing Christianity. It's deep, it understands suffering, it has a sense of the holy and of the mysterious, which is often lost in our more superficial market variety here. I look forward to a very fruitful time of exchange of perhaps not only ordinary Christians going back and forth, but theologians, pastors, and teachers. As I have said, we now have the first Russian Orthodox priest who came and studied at Harvard Divinity School, the first one ever to study theology anywhere in the West.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COMING IN THE SPRING ISSUE:

A Focus on Women in Art and Architecture

plus

The 1990 IFRAA Art Award Winners

THE CHURCH IN THE U.S.S.R.

By *Donald Bruggink*

Having found our room in the gigantic Pribaltiskaya Hotel in Leningrad, we flicked on the TV. "Look, a church service! It looks like the Cathedral in the Kremlin." My wife Erma was right. On October 13, 1989 Divine Liturgy was being conducted in the Cathedral of the Assumption for the first time since the Bolshevik Revolution in 1917!

The Liturgy to celebrate the 400th anniversary of the establishment of the Moscow Patriarchate had been arranged with permission from the pinnacle of civil government—and in a matter of days. That it was held in the very church in which tsars and patriarchs had been invested with power over the centuries is indicative of how markedly relations between Church and State have improved under glasnost.

But changes in Russia's religious life move more swiftly than economic restructure. The Cathedral of the Assumption (also known as the Uspensky) was returned to the Church and reconsecrated with a full Divine Liturgy on September 23, 1990. This summer the Church of the Great Ascension was returned to the Church by the radicals who were voted into control of the Moscow city government. In Leningrad, in June, the great St. Isaac's Cathedral was also returned to the Church.

With IFRAA considering a post-conference seminar to the U.S.S.R. in 1992, it is perhaps timely to consider the present situation of the Church.

Glasnost has brought a freedom that the Church has not known since the Revolution. From 1917 to 1941 persecution was so severe that it is estimated that 12,000 priests, monks, nuns and bishops were killed. This is not to suggest that the Church alone suffered in the Stalin

Our Lady of Tikhven, Moscow.

Church of SS. Helena and Constantine, Novocherkaask.

PROFESSOR DONALD BRUGGINK *is on the faculty of Western Theological Seminary in Holland, Michigan. He is best known to* IFRAA *members as the stimulating professional guide for our overseas tours.*

Danilov Monastery, Moscow.

AT A DESERTED MONASTERY

St. Nikolas, Suzdal, 1984

Over the courtyard's old white walls
five green domes raise their points
that raise the gold upthrust of crosses.

Around them hordes of rooks are flying,
KAAA KAAA KAAA KAAA,
their traffic crowding in curves and angles

guarding dozens of dark nests
clumped unkempt in the ashen crotches.
KAAA KAAA with flapping, fluttering

they cross and cross the bells hanging
framed in arches standing to this day
dead against gray Easter's sky.

Rhyme comes here in rendezvous
to watch again and listen to
what those beleaguered bells will do in time.

—*Mary Jean Irion*

Poet Mary Jean Irion has published a volume of verse, Holding On, *by Heatherstone and in journals—*Poetry, Prairie Schooner, *and* Yankee. *She is also founder and Director of the Writers' Center at Chautauqua, New York. She lives in Millersville, PA.*

purges but only that it was not exempt. In terms of architecture more church buildings were destroyed during the Khrushchev period than under Stalin. However, persecution was always uneven. In Our Lady of Tikhven, near the Cosmos Hotel in Moscow, as in the Church of SS. Helena & Constantine in Novocherkaask, the priests assured me that these particular churches were never closed, not even in the worst of days.

A further evidence of the unevenness of governmental action is seen in a comparison between the city of Minsk and the country of Estonia. Both have a population of approximately one and a half million. Today Minsk has three functioning churches while Estonia has 132 Lutheran churches, plus Methodist, Baptist, Roman Catholic and Orthodox churches for both Slavic and Estonian liturgies. In Minsk there remains difficulty in opening new churches. In Estonia a Lutheran bishop may ask, "How can you reopen what has never been closed?"

Nonetheless, in most of the U.S.S.R. the reopening of churches has been a major glasnost event. In the first eighteen months of glasnost approximately 300 churches were opened, and in the next eighteen over 1,700! The opening of churches involves the return of the building by the State to the Church, with permission for its use.

But what of the physical condition of the churches? That too is varied, all the way from those continuously used for worship which have therefore been well maintained, to those which were blown out of existence by Stalin, the Nazis, or Khrushchev. In between are those which were long closed and subject to deterioration, and those which were used for a variety of purposes, from warehouses to factories.

Sometimes the buildings are simply turned over to the Church in whatever condition they happen to be. At other times, as in the great Danilov Monastery in the outskirts of Moscow, the State restored the entire building before turning it back to the Church.

Where the Assumption Cathedral stood from 1073-89 until 1941. Pecherskaya Monastery, Kiev.

There are many communions in the United States, saddled with great architectural monuments fast falling into disrepair, which might envy the Soviet sense of historic preservation and restoration. When I was in the U.S.S.R. to celebrate the Millenium of the Baptism of Rus', the Danilov Monastery had just been returned to the Church, and now there are plans for the Millenium to be climaxed by the return of the great Pecherskaya Monastery in Kiev. The church of that monastery, the Cathedral of the Assumption, built in 1073-89, was totally destroyed by the Nazis in 1941. The decision has been made and work begun, to rebuild this large and ancient cathedral.

More recently, it is rumored that the gigantic Church of our Savior, which stood within sight of the Kremlin and was blown up to construct a sports complex, will be rebuilt at the expense of the State.

At the same time that one can see long lines of people waiting for everything from bread to gasoline, this restoration of great buildings, secular and ecclesiastical, continues at a pace which might well make those in the U.S. envious. Our National Trust for Historic Preservation might well learn a lesson and go before Congress with statistics on how the Soviets are outspending us in guaranteeing themselves an architectural history while we are destroying ours.

One should not imagine, however, that all or even most of the restoration is done by the State. In the majority of instances it is the Church that pays for the work out of the offerings of the faithful. During the years of Communist control the Church was prohibited from involvement in benevolent work or religious education, and all offerings went toward the maintenance of worship and clergy.

With the rapid expansion of the number of churches, there are added demands for the education of priests and just last year the number of seminaries was increased from three to eight. There are also new laws which allow the Church to own and operate hospitals, and to engage in education for the laity, including vastly increased publishing efforts. All of this will certainly tax the resources of the Church with reference to its building needs.

Hopefully, by the time of our IFRAA seminar in the Soviet Union in 1992, we will have had more opportunity to talk with clergy, architects, preservationists and artists to gain greater insight into the building needs and solutions of the Church in the U.S.S.R. Won't you join us?

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THE CONFRONTATION OF TWO DISSIMILAR CULTURES: THE ADOBE CHURCH IN NEW MEXICO

By Don Hanlon

"Everywhere in this land the emblem of the cross is raised aloft . . . It is said that in no part of the Christian world is the cross found so often, esteemed so highly, adorned so richly, and made so large." This was written in the early sixteenth century by Fray Toribio Motolinio and typifies numerous accounts by writers in colonial Mexico in which there appears genuine astonishment at the consistently enthusiastic devotion to a Christian symbol by the purportedly converted "pagan" Indians. The devotees of the Cross seemed to find an excuse to erect it everywhere. By 1539 there was such a profusion of crosses across the countryside that the bishops found it necessary to outlaw all except those in places of public assembly.

The Spanish long attributed the Indians' ardent veneration of the cross to the inherent virtues of Christianity. They did not realize that, in fact, the cross was a Pre-Conquest symbol of great antiquity. Called "Tonacaquahuit" by the Indians, the cross was the "the tree that sustains our life" and represents cosmic attributes including the four cardinal directions. Beyond a startling similarity to Babylonian and Sumerian symbolism of Paradise and its primal cruciform design, there is the suggestion that many deeply rooted beliefs among the Indians were not effaced or even distorted. On the contrary, the European system of belief was in many cases accommodated and absorbed by a more powerful native mythic form. Europeans were, and to a great extent still are, preoccupied with the superficial effect that their aggressive culture had on an apparently passive people without realizing the degree to which European culture was absorbed and changed by American native cultures.

Imported Spanish architectural formulas were quickly assimilated by Indians who approached their new building commissions with zeal and imagination. But as with the cross, the result of the architectural *meaning* was not what the Spanish thought it would be. This phenomenon is apparent among the mission churches of the upper Rio Grande Valley in northern New Mexico. Here we find a clear example of architectural morphosis, in which a standard form of presumed cultural superiority is radically altered to become virtually absorbed by the indigenous culture. The result of such a transformation is a hybrid form that retains the enormous tensions of its contradictory genesis. This is true of the New Mexican churches; revealed in the spatial effect that emerges from the plan and the formal composition of the facade.

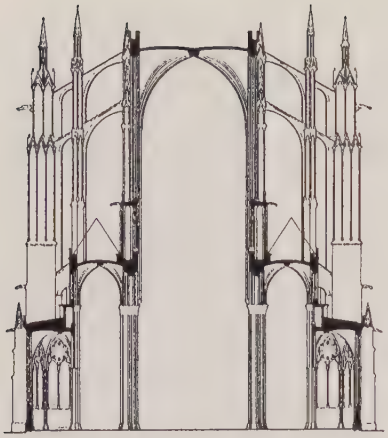
Plan and Space

The typical mission church in a village or pueblo along the upper Rio Grande is more closely similar to a kiva than to a European church. Kivas are special rooms which the male religious societies used, and still use, for initiation, healing and other mystic rites. They are either round as in central New Mexico, or rectangular as in northeastern Arizona. They are built into the ground or above ground with massive adobe or stone walls. Their roofs are composed of peeled log vigas as main beams which support a layer of

Source: National Park Service

Pueblo Bonito, Chaco Canyon. Aerial view showing kivas.

DON HANLON *is a member of the faculty of the Department of Architecture at the University of Wisconsin in Milwaukee.*



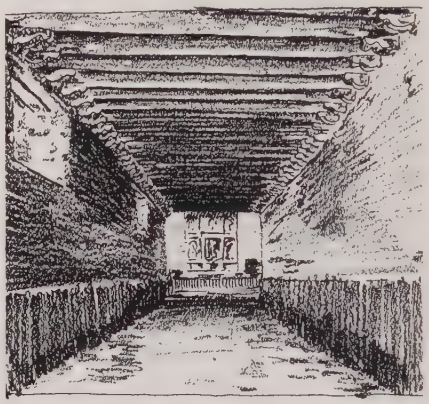
Beauvais Cathedral, section.

San Estevan, Acoma, section.

slender poles or latillas which in turn support a final layer of sun-dried mud or flat stones. The admission of sunlight is minimized and carefully controlled. The overall spatial impression of a kiva is womb-like: a dark centrally focused and compact volume segregated from the world yet made of it. The kiva is a primal architectural form that appeals to a deep-seated desire for union with the Earth.

The archetype for religious architecture that Spanish missionaries brought to the New World was quite different. Late Medieval Christianity reveled in sunlight and generally strove toward the ideal of transcendental space: high, airy volumes dramatically saturated with light. These buildings dramatized the desire to escape from the material reality of Earth and to soar heavenward. Kivas, on the other hand, bore down upon, and protected the space within. While the European church strove to be a model of Heaven, the promise of life outside the body, a kiva asserted the powerful presence of corporeal reality, the essence of life on, in and from the Earth.

Only the faintest vestiges of the European ideal of religious space remain in the churches among the pueblos and villages of New Mexico. A thin veneer of iconography—the crosses, tower, altar and retablo—covers what is in essence a traditionally sacred Indian building type. Though the geometry of the typical church plan in New Mexico differs from that of the kiva, the two are composed of the same materials and constructed by the same technology. And most important, the result is a similar spatial effect. In 1569 the Franciscan Chapter in Mexico ordered that all new churches be built on a similar plan . . . plain, strong, and without any novelty. There is some irony in this since the plan that had resulted from the absorption of the continuing Indian vernacular plan was highly novel from a traditional European perspective.



San Estevan, Acoma, interior.

At this point the typical church, like a kiva, had thick adobe walls which supported a viga, latilla, and mud roof and a floor of beaten earth with light admitted sparsely through two or three small windows on one side of the nave. The strongest European influence can be seen in the longitudinal plan and the relatively high ceiling. These ceilings may have been built higher than the Indians would have preferred but with the limited lighting they created a heavy box-like interior volume which hugged the ground and shunned the heavens.

The typical plan is one of the most unusual features of Mission churches in New Mexico. The nave, chancel and sanctuary normally form a single space differentiated only by an altar rail. A distinctly local innovation was the use of a clerestory at the junction of the nave and chancel which admitted a shaft of light to illuminate the altar. This device compensated for the lack of light from a dome or transepts. An important result of this lighting plan was the necessity to orient the church with the altar toward the north rather than east so the clerestory could function optimally, that is, admit light from the south throughout the year. This, of course, contradicted one of the basic tenets of Christian church planning.

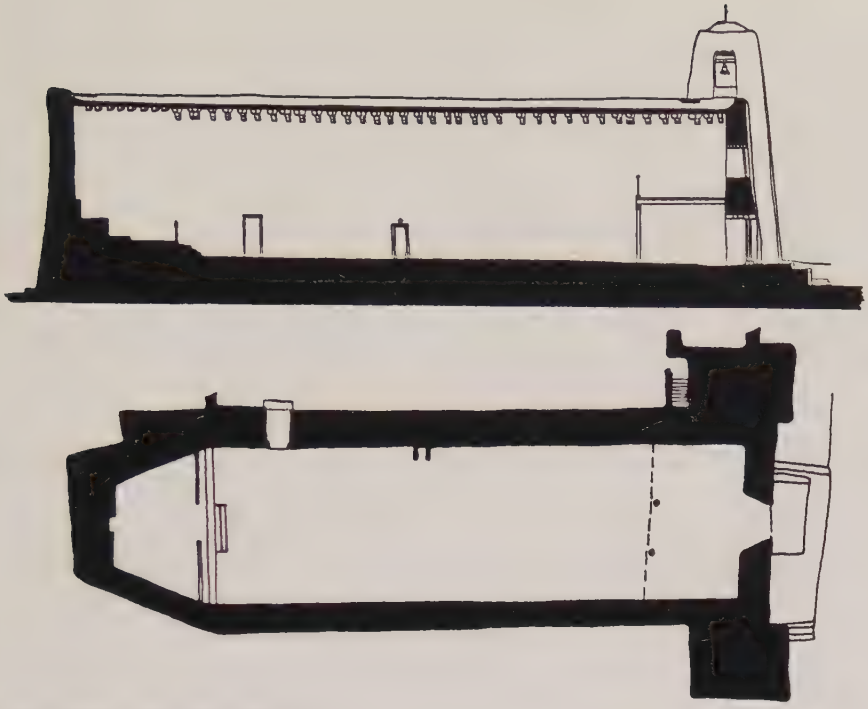
The plan is characteristically coffin-shaped, the sanctuary trapezoidal for ease of roof framing and transepts rare. To understand the latter one has to recognize that there are two types of Spanish colonial communities. One was the pueblo composed almost entirely of Indians; a single friar might be the only European within the pueblo. The other type was a village populated by Mexican and Spanish immigrants and minority servants. Transepts were used primarily to segregate the Indians from the Spanish who sat in the chancel behind a wooden screen. In Indian pueblos such segregation may have been to deny any enemy of re-entrant corners when the church needed fortress protection.

This austere plan, devoid of side aisles and chapels, is perhaps the most striking feature of the New Mexico Mission churches. One possible explanation for the lack of chapels may be the friar's fear that a variety of separate images displayed in chapels might rekindle polytheistic beliefs among the Indians. The only rhythm in the axial progression of the mission church is provided by the evenly spaced vigas which support the flat roof. Even the apertures for light in side walls are not contrived to break the plan into segments but merely to admit light. The inner space is treated as a continuous whole as one would find in a kiva. The church is a kiva in disguise.

Form and Facade

As the racial composition of pueblos and villages (pure Indian or Mexican immigrant) determined, to some extent, the type of plan, so did it also create a dramatic difference in the design of church facades.

In Mexican villages one normally finds small churches with flat, unadorned facades and a small belfry. Often the only puncture in the facade is the front door, though occasionally there may be a small window above the door to illuminate the choir loft. Examples are the original churches at Santa Fe and Albuquerque.



San Estevan, Acoma, plan and section.

In contrast, there is a facade found almost exclusively in Indian pueblos. This has a shallow porch above the front door that stretches entirely across the elevation. The balcony is made by projecting the choir-loft joists out through the facade to create a platform. A railing is then added and access is gained by enlarging the small choir loft window to become a low door. A typical example is the church at Zuni. There are several variations on this theme. At San Ildefonso, the balcony is formed both by a projection of the platform outward and also by an indentation of a portion of the facade inward. At Santo Domingo the indentation of the facade becomes the commanding design motif so the balcony is a piece set into a large opening of the elevation.

In the context of a spare and utilitarian building form, the consistent appearance of these relatively elaborate porches often decorated with colorful Indian designs cannot be attributed simply to capricious formalism. The fact that they appear almost exclusively on churches in Indian pueblos and not on churches in Mexican villages suggests a difference in use of the church in these two communities. Some scholars suggest that the porches may have been used for outdoor ceremonies, but perhaps the reason historians have had trouble explaining this phenomenon is that they tend to analyze the morphology of this building type on the basis of the supremacy of the European over the indigenous.

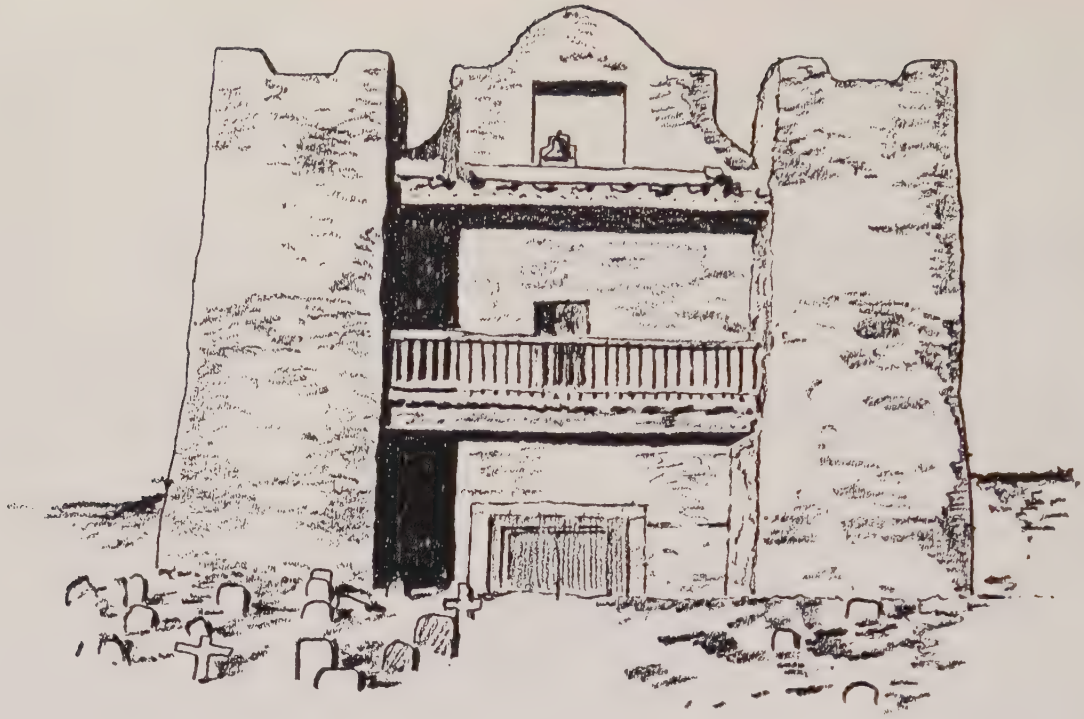
To fully understand why and how the Spanish mission church in New Mexico differed from its European predecessors, we must appreciate the problems faced by the missionary friars in the sixteenth and seventeenth centuries. Their first problem was the number of converts, and these came not by ones and twos but by the hundreds. Entire pueblos, clans and tribes were converted en masse. Roman Catholicism required a consecrated church in which to baptize these individuals. The solution was a *Jacal*, a temporary outdoor chapel that could satisfy the liturgical needs until the church was complete. Out of necessity, the friars became accustomed to saying mass outdoors on unconsecrated ground. This practice was unprecedented in the European tradition; the idea that the Church itself symbolized the body of Christ required that mass be performed only within its sacred enclosure.

But does this suggest that friars chose to continue the practice even after the church was built by using the porch for performing mass? One might answer no, the churches were not large enough for the new congregations. This is probably untrue since porches continued to be built on churches even after severe reductions in Indian populations.

Another explanation is more compelling: that the indigenous Indian ceremony absorbed the alien European one. Public Indian ceremony always required worship in the open air. Only secret societies performed rituals indoors. Religious events that involved the population of a pueblo as a whole (as the Christian mass was also meant to do) were held outdoors in the central plaza. In Mexico most churches included an atria or large forecourt in which the great religious dramas, *autos sacramentales*, or the native religious dances, called *mitotes*, were performed. These were entirely Indian in character but were nevertheless in unity with the liturgical and architectural form of the church. The saying of mass to the entire pueblo population or the baptism at once of hundreds of converts was an extension of the traditional Indian format for religious observances. As scholar McAndrew has suggested: "The Indian congregations ... cannot have minded worshipping in the open air because they had never worshipped anywhere else."

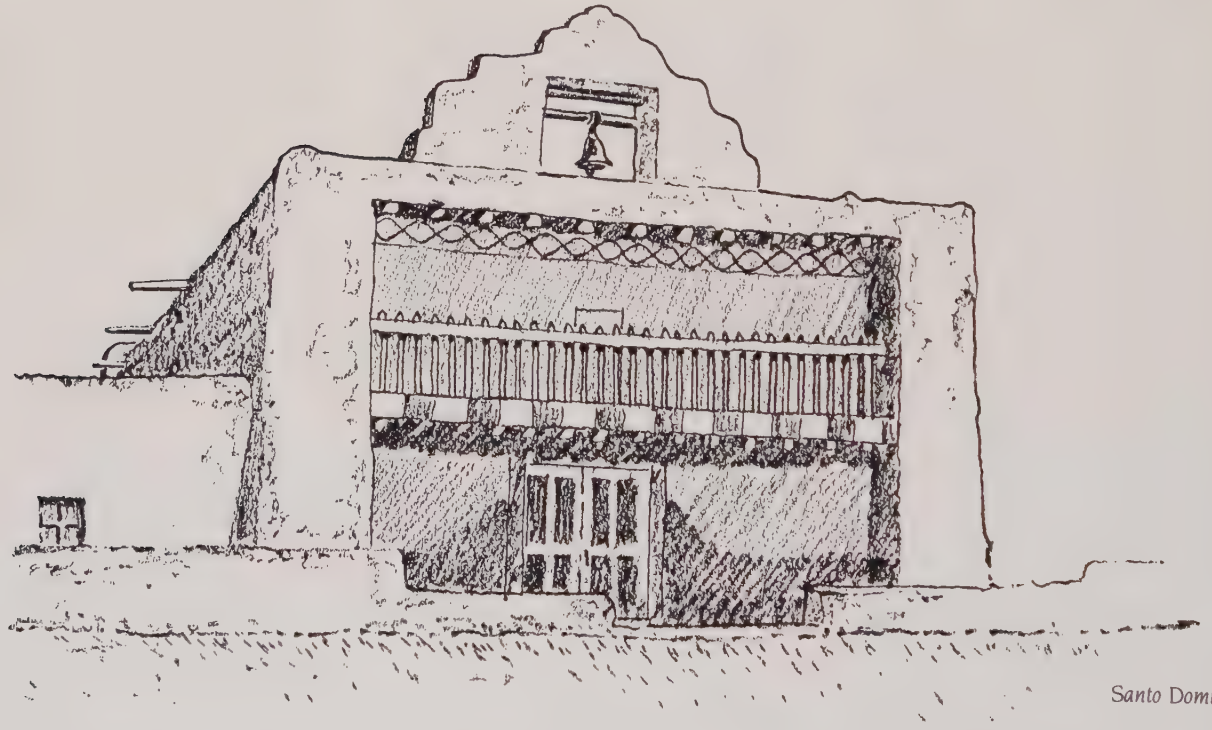
The situation was entirely different in Mexican villages of New Mexico. There, congregations were thoroughly conditioned to the European attitude toward the use of architectural space for religious purposes. As a result, there was no need for devices like the porch facade. Everything was contained within the dark, somber space for the interior.

Albuquerque, c. 1776.



Zuni.

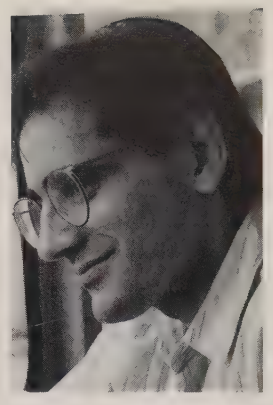
All drawings by Don Hanlon



Santo Domingo.

In respect to both the space, which results from a plan, and the form that results from the design of the facade, we find in the early churches of New Mexico an unusual example of architectural morphosis. The axial plan of the European basilica succumbed to the power of the climate, landscape and, most of all, an indigenous cultural idea of sacred space. What was originally meant to be a linear spatial narrative of an extra-corporeal, transcendental religious experience became, in the hands of Indian builders, a densely compact volume which dramatized, above all, its immediate and irrevocable union with the Earth. Similarly, the European ideal of the church facade as an elementary plane, which sealed the mysteries of the sacred liturgy inside, was forcefully turned inside-out to ensure the continuity of an indigenous Indian tradition of outdoor rather than indoor religious celebrations. Perhaps nowhere in North America can so poignant a demonstration be found of a purportedly dominant, architectural tradition, imported by an imperialistic culture, surrendering almost completely to the demands of native architectural conventions.

THE CONTEMPORARY MOSQUE



By *Mohammad Al-Asad*

The past two decades have witnessed a tremendous increase in the conception of mosque projects throughout the world. In addition to the large number of smaller community mosques, sizable ones also have been designed for Islamic metropolises such as Casablanca, Baghdad and Islamabad, as well as for European and North American cities, including New York, Rome and Madrid. These mosques have been designed not only by Muslim architects, but also by non-Muslim ones such as Robert Venturi of the U.S.A., Paolo Portoghesi of Italy, and Minoru Takeyama of Japan.

The mosque is the place of worship for members of the Islamic faith. With over nine hundred million followers, Islam is the world's second largest religion, and one to which the majority of populations in countries as diverse as Morocco, Albania and Indonesia adhere. Also, it is a religion which finds its beginnings more than fourteen centuries ago, in 611 A.D. Consequently, the mosque is a building type for which a rich and varied architectural tradition exists; a tradition which extends over considerable stretches of time and space. Any discussion of the mosque which ignores such diversity runs the risk of oversimplification.

On the functional level, the mosque's primary role has been the provision of a place in which Muslims can perform their daily as well as congregational Friday and *'id* (or holiday) prayers. In addition, the mosque historically fulfilled a number of secondary functions, the most important of which was the educational one. It is the place in which the religious sciences were taught, lectures were delivered, and books were discussed. In fact, the mosque of al-Azhar, founded in 970 A.D., is considered the oldest continuously functioning university in the world. At the same time, mosques occasionally functioned as shelters, places of retreat, law courts, and even served as military structures.

The architectural composition of the mosque is extremely simple in its origins. This is not surprising considering the nature of the Muslim liturgy. The Muslim prayers essentially consist of a repeated sequence of standing, bowing and prostrating. On a most basic level, all that is needed to perform the prayers is about one square meter per person, and an orientation towards the city of Mecca, the spiritual center of Islam. The simplicity of the early mosque is evident in the configuration of the mosque and house of the Prophet Muhammed, which was built after his migration from Mecca to Medina, and the founding of the first Islamic state in 622 A.D. According to the available sources, this mosque consisted of a rectangular enclosure containing a courtyard as well as roofed areas supported by load bearing walls and columns made of palm tree trunks.

However, by the end of the first century of the Islamic calendar[1]M the mosque had acquired a number of elements which, while functionally unnecessary, were to become integral features of mosques throughout the Islamic world. The most widespread of these is the *mihrab*, a niche articulating the *gibla* facade, or the one facing the direction of Mecca. Another element is the *minbar*, a pulpit placed to the right of the *mihrah*. It is from the *minbar* that the *Khutba*, or sermon associated with congregational prayers, is delivered. Also, since ablutions are required before the performance of prayers, most mosques contain a fountain, usually located in the courtyard, or an annex housing water faucets.

From the exterior, the main element through which the mosque has come to be differentiated is the *minaret*. One theory connects the origins of the minaret to the corner towers of the temenos of the Church of St. John the Baptist in Damascus, which was taken over to construct the Umayyad mosque in the early eighth century. These original towers were integrated in the design of the new mosque. While minarets have served as the place from which the *adhan*, or call to prayers, would be delivered, many were never utilized for that purpose, and functioned more as symbolic elements expressing the presence of Islam, or the power of the mosque's patron. Another exterior feature with which the mosque is associated is the dome. The dome has been utilized to cover areas ranging from the bay in front of the *mihrab*, to most of the prayer hall. The use of the dome is viewed by a number of historians as an import from secular Byzantine and Sassanian architecture. In these traditions, it often was used to emphasize a place of honor such as that in which the ruler would be seated.

A number of the features that were incorporated in the architecture of the mosque during the first century of Islam remain characteristic of this building type today. Consequently, the *mihrab*, *minbar*, *minaret* and dome continue to function as integral parts of most contemporary mosques. This adherence to

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MOHAMMAD AL-ASAD *is a Research Fellow with the Aga Khan Architectural Program at Harvard University in Cambridge, Massachusetts. His doctoral dissertation is on "The Modern State Mosques in the Eastern Arab World, 1928-1985."*

past prototypes is specially significant when remembering that most building types in the various parts of the Islamic world have been transformed radically over the course of the nineteenth and twentieth centuries, or since the advent of what can be referred to as the Modern era. This is the result of the intense levels of influence that the Western world has come to exert over the lands of Islam. Thus, the villa and apartment block have replaced the courtyard house, while the school building and university campus have supplanted the mosque and *madrasa* (or Islamic college) as places of learning. At the same time, totally new building types such as the airport and railroad station have emerged.

It is in the architecture of the mosque that Western influenced transformations have been most persistently resisted. Consequently, most mosques constructed today incorporate a degree of architectural revivalism, or to be more specific, a replication of elements from the pre-Modern Islamic past. In a contemporary world that has come to be heavily influenced, if not shaped, by economic political, technological, and even cultural developments occurring in the West, such a phenomenon is not surprising. Islam, both as a religion and cultural institution, remains the major and one of the few symbols of cultural autonomy for the various societies of the Islamic world. Moreover, Islam often has functioned as the rallying force behind which resistance to the various forms of Western influence and domination have gathered. As for the mosque, it is the primary architectural, if not visual, representative of the Islamic faith. In fact, one manifestation of the dramatic rise in religious sentiments that has come to characterize the Islamic world since the 1970s is a surge in mosque construction. In other words, the mosque has come to take on a cultural preservationist role.

Figure 2. Great Mosque of Kuwait.

This is not to say that the mosque has remained immune to change. In fact, there are mosques expressing an almost complete break with the visual traditions of the past. One such example is the Sherefudin White mosque in Visoko, Yugoslavia (completed 1980, fig. 1). This mosque, with its white washed plastic forms, its green railings and highly abstracted minaret, reveals the influence of twentieth century Modernist masters such as Le Corbusier and Alvar Aalto, more than that of the architectural heritage of the Islamic world. Nonetheless, mosques of such an ahistorical nature remain few and far between.

Even for the majority of contemporary mosques, where the presence of the past is clearly felt, the influence of twentieth century Modernism still is evident. After all, these structures are built of modern materials such as reinforced concrete and steel, and are designed by architects trained in the West, or in local institutions based on Western models. An example of such structures is the Great Mosque of Kuwait, designed by the London-based Iraqi architect Mohamed Makiya in 1979 (fig. 2). Examples of its Modern characteristics are expressed in its positioning in an open plaza, and its utilization of exposed concrete surfaces. At the same time, historically inspired elements such as the minaret, arcades, porticoes and crenellations are incorporated in a simplified manner. In the final result, this mosque reveals an attempt aimed at bringing together contemporary features with ones borrowed from the past.

Another approach to the design of the contemporary mosque has involved a return to eclectic revivalism in a manner

Figure 1. Sherefudin White Mosque, Visoko, Yugoslavia.

Figure 3. King Saud Mosque, Jedda, Saudi Arabia.

reminiscent of that which existed in the nineteenth century. Here, one observes a case of accurate replication of architectural elements belonging to the pre-Modern past. This tendency is best expressed in the work of the London based Egyptian architect Abdel Wahed El-Wakil. In his mosques, such as the massive King Saud mosque in Jedda, Saudi Arabia (completed in 1987), one observes a re-creation of medieval Iranian and Egyptian architectural features (fig.3). Therefore, the mosque's minaret, portal and courtyard reveal striking similarities to those of the famous fourteenth century Cairene mosque of Sultan Hasan, while its plan indicates the influence of the Great Mosque of Isfahan (8-17th centuries). Along with Allan Greenberg, Leon Krier and Quinlan Terry, El-Wakil is among the few contemporary architects who have chosen to interpret the architecture of the past in such a literal manner.

While El-Wakil has relied on the imperial architectural traditions of the Islamic past for prototypes, others have taken a less flamboyant approach, and instead, have sought inspiration from the vernacular architecture of the various regions of the Islamic world. The most renowned of these architects is the late Hassan Fathy of Egypt (1900-89), who is best remembered for his design of the village of New Gourna in West Luxor, Egypt (1948). The whole village, with its residential, commercial and educational structures, as well as a theater and a centrally located mosque, was built utilizing traditional techniques, materials and forms. Consequently, and in the place of reinforced concrete or steel, there was an almost complete reliance on sun-dried mud bricks for the construction of walls, vaults and domes. Interestingly enough, Fathy has maintained this adherence to the vernacular architecture of the Egyptian countryside even when designing for totally different environments. This is evident in his scheme for the Dar al-Islam mosque (1981), which not only is located outside Egypt, but even outside the Islamic world, in Abiquiu, New Mexico (fig. 4)!

In spite of the variety in design approaches, most of the mosques constructed today tend to be retrospective in nature. In many cases, the aim has been a nostalgic return to conceptions of the pre-Modern Islamic architectural past. Unfortunately, this often has been achieved through an oversimplification of the rich and diverse heritage of mosque architecture; and a stereotyping and repackaging of this heritage as an exterior combination of a dome(s), minaret(s) and applied surface decoration. Not surprisingly, the results of most such attempts have been of a mediocre quality. However, in the hands of competent architects, interesting interpretations of past models have been provided. One example is Robert Venturi's entry for the State Mosque competition in Baghdad, Iraq (fig. 5). This 1982 competition, which was never realized into a built structure, called for the design of a mosque capable of accommodating about 60,000 worshipers. If built, it would have been among the largest in the world. As his starting point, Venturi accepted the popular contemporary conception of the mosque as a cubical mass, topped by a dome, with a minaret on the side. However, it is here that the similarity ends. If one examines the mosque's enormous double-shelled dome, it is observed that it incorporates *mugarnas* (or stalactite) vaults on both the exterior and interior. The choice of the mugarnas is quite suitable, since it is a uniquely Islamic architectural feature. While the interior *mugarnas* vaults closely correspond to pre-Modern prototypes, the exterior ones are quite unique in that the individual *mugarnas* unit is enlarged many times over to reach an unprecedented scale. Also, instead of situating the dome in its customary position over the prayer hall, Venturi placed it over the courtyard, thus providing that space with the much welcomed feature of shading. In the final result, Venturi presents a creative interpretation of the pre-Modern architectural prototype. The main setback is that the comprehension of his interpretations requires considerable knowledge of the architectural heritage of the Islamic world.

Before concluding, a few remarks should be made concerning the functions presently fulfilled by the mosque. True, the mosque remains more than merely a place devoted to satisfying ritualistic and spiritual needs. If nothing else, it is a place in which members of the Muslim community are able to gather and meet regularly. However, the mosque no longer carries out many of the functions it traditionally held in the

Figure 4. Dar Al-Islam Mosque, Abiquiu, New Mexico.

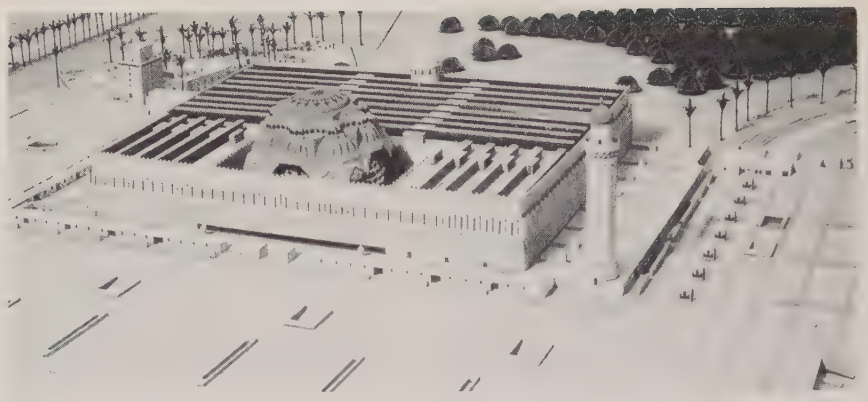


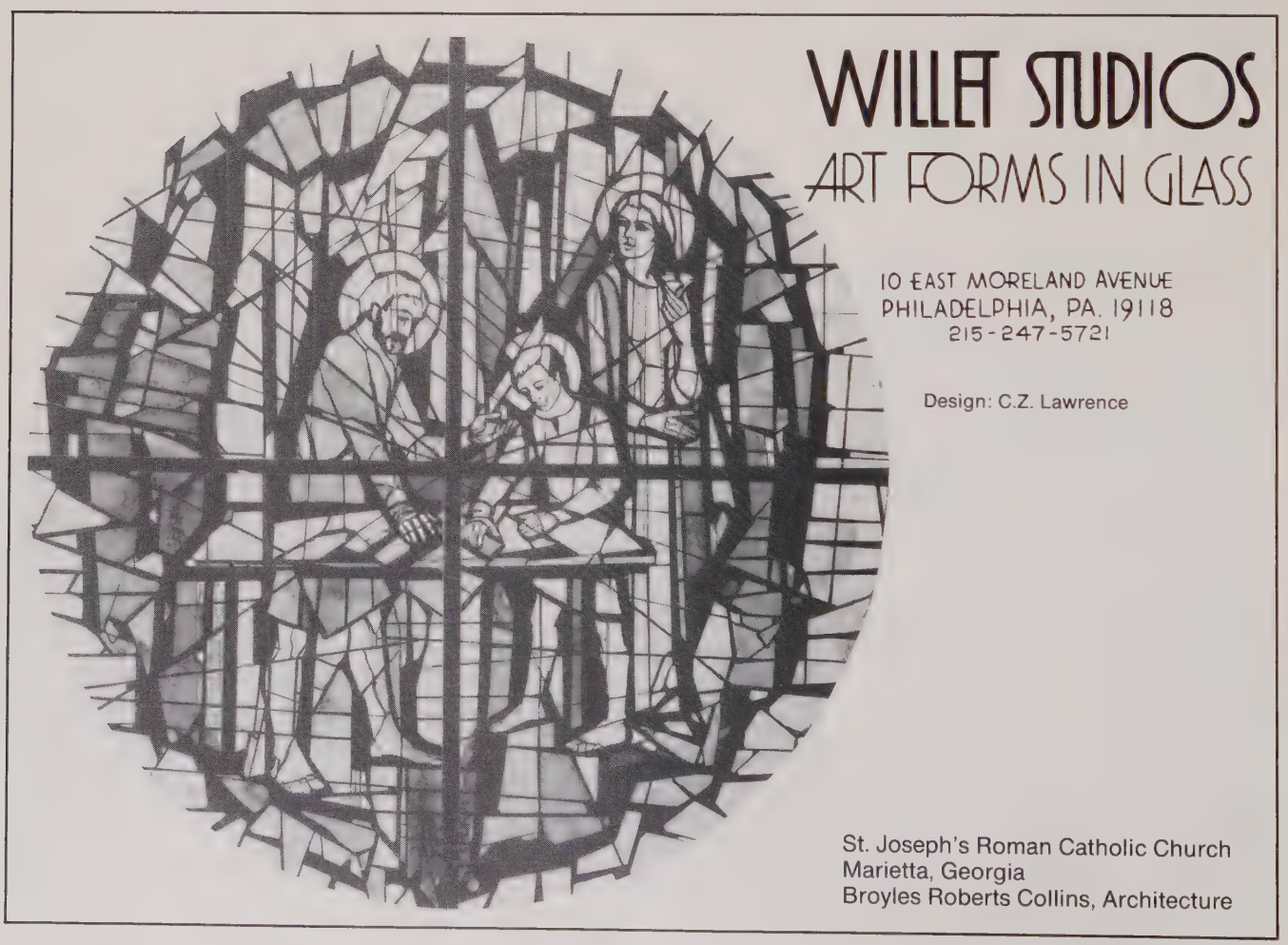
Figure 5. Robert Venturi's State Mosque Competition entry, Baghdad, Iraq.

past. For example, it has ceased performing the role of an educational center, or a place from which justice is administered. In other words, and in the course of the nineteenth and twentieth centuries, a number of the functions that often had taken place within the boundaries of the mosque, now are housed in specialized building types. In that sense, the mosque has become less of a community center, and more a venerated symbol of a specific faith.

The functional as well as visual changes that effected the mosque during the Modern era have been of an evolutionary, rather than revolutionary, nature. Consequently, the connection with the pre-Modern heritage has remained easily identifiable. This is of significance when remembering that on the international level, the past two decades have witnessed an increasing acceptance of the incorporation of the historical prototype in architecture. In turn, the ahistoricist tendencies of twentieth century Modernism, which achieved prominence by the 1950s, have become the subject of extreme criticism. Such a cycle of rejection and rehabilitation of the past has only minimally affected the architecture of the mosque. With this building type, the presence of the past has never been repudiated. It is the nature of such a presence which remains to be determined.

REFERENCE

[1] The first year of the Islamic calendar began on July 17, 622 A.D., the date marking the Prophet Muhammad's migration to Medina. Since the Islamic year is lunar, it is about eleven days shorter than the solar Gregorian year.



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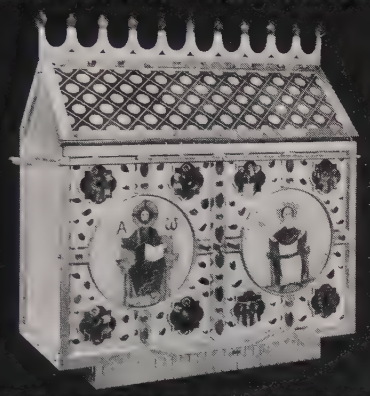

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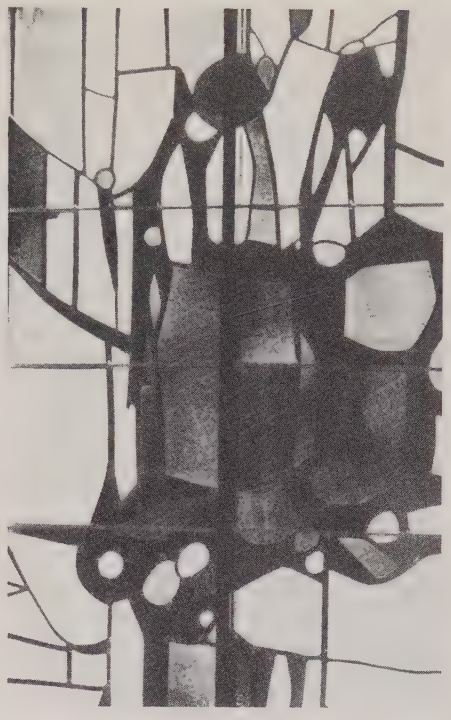

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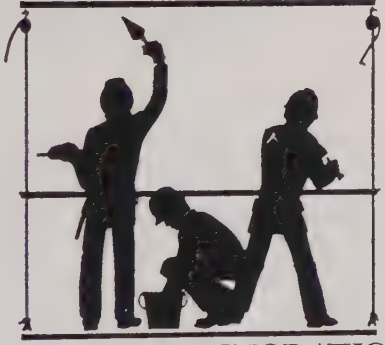

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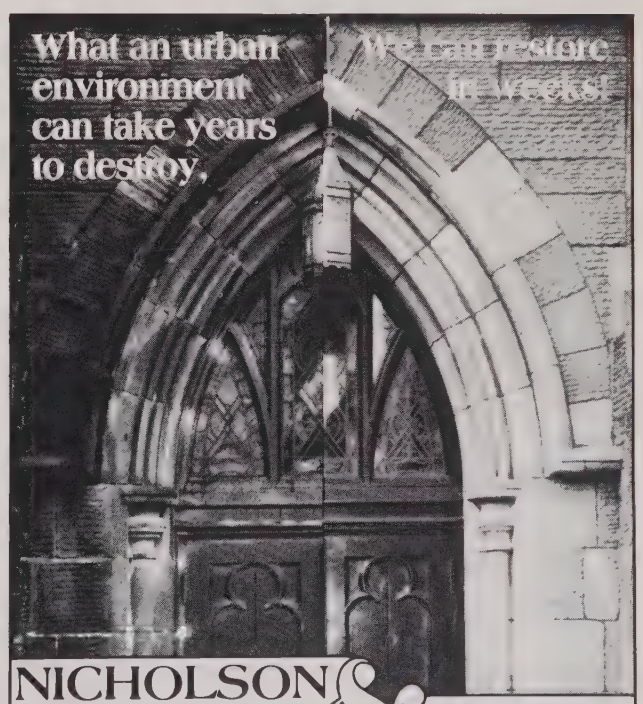

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THE 1990 IFRAA ARCHITECTURAL DESIGN AWARD WINNERS

Jurors

W.L. (Bill) Argus, Jr., A.I.A.
Principal, Argus Architects, New Orleans, Louisiana. Specialist in design of churches and religious structures with over forty churches of various denominations, some of which have won local and state design awards. Experienced liturgical consultant, architectural illustrator, and architecture school lecturer. 1962 graduate of Tulane University, School of Architecture.

Charles Colbert, A.I.A.
Practicing designer, architect and city planner in New Orleans, and Professor in Architecture, Louisiana State University, School of Design. He has taught and lectured at Arizona State, Auburn, Mississippi State, Rice, Texas, Tulane and Wisconsin. Mr. Colbert has served as Head, Division of Architecture, at Texas A&M and Dean of Faculty of Architecture at Columbia University. He recently wrote a book—*Idea: The Shaping Force*.

Raymond G. Post, A.I.A.
Principal, Post Architects, Baton Rouge, Louisiana, one of Louisiana's leading architectural firms. Past President Baton Rouge Chapter A.I.A., Louisiana Architects Assn., Member A.I.A. Vision 2000 Committee and A.I.A. Design Committee. His firm has won numerous architectural design awards in Louisiana and Gulf South area. 1964 graduate of Texas A&M, School of Architecture.

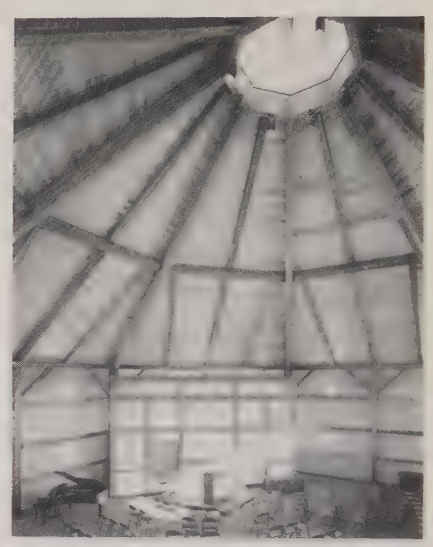
General Jury Comments
"While there were a few projects that were worthy of mention, the jury was disappointed by the general lack of design quality of the presented work. The insensitivity of most of the projects, coupled with confusion and overstatement, echoes sadly the low state of religious architectural expression today. No Honor Award was given; only one Merit Award, and three Citation Awards were issued."

MERIT AWARD

UNITARIAN CHURCH - NORTH
Mequon, Wisconsin
Kubala Washatko Architects, Inc.
Cedarburg, Wisconsin
Principals: Thomas Kubala;
Allen Washatko
Project Manager: Vincent Micha

"Wonderfully humble and unpretentious place to gather together. The 'barn like' octagon makes an appealing statement in a very attractive natural site. The rough traditional materials are warm and inviting, although the roof shingles might better have been wood. The interior space is bright, warm, and very uplifting; very spiritually supportive of its intended use. Simple detailing and peaceful colors and textures create a sense of security. The whimsical placement of some windows, and the somewhat arbitrary plan layout add somehow to the mystique of the concept. The flexible, economical seating and platform make much variety and spontaneity possible.

Some geometric refinement might have been made to the layout of the exposed timber structure, and the upper ring collar. The floor plans did not show access to the loft space over the entry, nor did the site plan appear to depict the very appealing, rural character shown in the photographs."



CITATION AWARDS

BAY PRESBYTERIAN CHURCH

Bay Village, Ohio

Meyers Associates Architects
Medina, Ohio

"Clean, simple, clearly focused. Nice, sensitive detailing. Plan functions well. A straightforward, well lighted solution. This is an appealing building."

ST. LUKE'S PRESBYTERIAN CHURCH SANCTUARY ADDITION

Donwoody, GA

Jack Durham Haynes, Architect
Atlanta, GA

"Well ordered, clean, and powerful shapes, though somewhat ungainly. Traditional functional layout, but elegantly executed. Nice lighting, although upper windows might have been smaller in size. The courtyard entry area is attractive and inviting, although its siting most people would not experience the beautiful view shown in the photographs."

ST. THOMAS AQUINAS CHURCH

Boston, Massachusetts

Keefe Associates, Inc.
Boston, Massachusetts

"An elegantly, restrained, liturgical remodeling of an attractive traditional structure. Nice furniture, refined and uncluttered spaces. Interesting placement of the choir. Lighting is not completely successful. Baptismal font, though nicely proportioned, is located where it cannot be seen and experienced by most of the congregation. The gathering space at the entry is very small, although in good weather, the outdoor plaza would help."

Before renovation.

After renovation.

Photos © Paul G. Beswick

A GLIMPSE INTO POLAND

An Interview with Architect Leonard Reppel by Edward Robinson

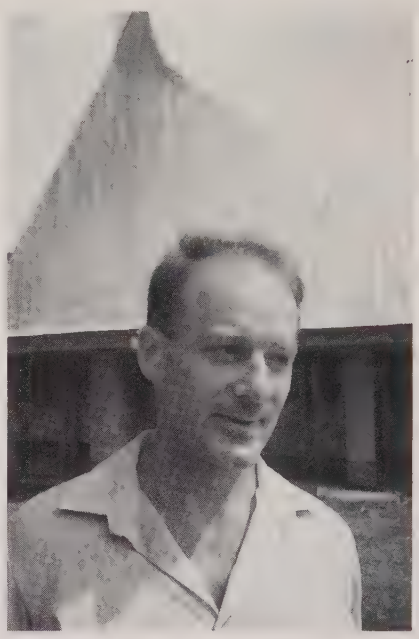
Edward Robinson: When we were looking at your church in Siedleczka this morning you were saying something about the different functions of parts of the building, and the problem of creating a design that would bring them into a single whole.

Leonard Reppel: There are problems of function and design in all buildings of this kind, and they raise questions which are hard to put into words: questions of what may be called the sacred or the metaphysical, or the mysterious. It is very difficult for an architect to achieve a unity of all these different elements in a single building. Space in churches can be divided into two categories: the sacred and the profane or secular. These two levels must in some way be combined. The problem is how they can be made to interlock. In theory they are opposite and incompatible, but they must be brought into a unity. It is important also that this vision of unity be accepted by the people, because it is the people who live there and who will go there to worship. The organization of such a space will influence their psyches and spirituality in a significant way.

E.R.: In your church at Orly I understand you took your inspiration from the Gothic tradition.

L.R.: The design was not so much influenced by Gothic as by my image of the psychological needs of my clients, and my conviction about sacred space can be formed in many different ways. Only one of these is the Gothic way.

E.R.: The feature that strikes me most strongly in the church at Orly is its great sense of upward movement. This is also found in the Gothic tradition.



Leonard Reppel (Siedleczka church in background).

L.R.: I have tried to design sacred space that would achieve the effect of Gothic space, at least to some degree, but the rest of the space, the secular, I could design freely as I wished. Of course, the Gothic can be much more powerful than you have seen at Orly. But people in the country dislike being surrounded by pure Gothic space. They find it much too strong. Polish villagers want a space that is soft, close to them, as in the Baroque. Good examples of this desire are found in traditional country churches. So if you see at Orly an expression of the Gothic, you must also remember that I had to meet the needs of my clients in the way that I imagined those needs. I'm sorry you haven't been able to see the first church I designed, at Ujkowice. It expresses in the purest way the ideas I would like to realize in sacral design.

E.R.: You mean it achieves your vision of the unity of sacred and secular?

L.R.: Yes. The buildings themselves can explain it better than I.

E.R.: Am I right in seeing both at Orly and in your church at Ustrziki Dolne this upward movement as an expression of the transcendent?

L.R.: Can I first put a question to you? Why do you find such a movement an expression of the transcendent?

E.R.: I'm not sure I know why. I just do.

L.R.: I confess I feel the same. Were you brought up in the tradition of the Gothic?

E.R.: Yes, I was

L.R.: The simple, undecorated Gothic?

E.R.: Yes

L.R.: So your statement is subjective. Still, it's true that the Gothic use of vertical space does express something metaphysical and mysterious. But I believe you can achieve the same expression of mystery using the *horizontal*. However, I presented my clients, that is, the priests, with various church designs in which the horizontal was dominant, and these designs were rejected. They didn't like them but I thought they were good designs, better than those that were accepted and built. I'm just trying to show what I mean that it is not only the Gothic that is sacred. Of course, this too is a subjective view.

E.R.: But aren't all our views about the sacred, all our conceptions of God—aren't they all subjective?

L.R.: I wouldn't say so, no. But as for expressing the sacred, all sorts of forms can do it. No one has the monopoly.

E.R.: But height is a very important means of doing so?

L.R.: Yes, and I myself try to use it so. People demand it; they like it in my projects. But vertical is more clearly expressive of transcendence when it is combined with the horizontal. It is stronger. Also costs are lower than when the whole concentration is on height. Of course the

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EDWARD ROBINSON, *retired from the faculty of Oxford University in England, is a sculptor in wood and has recently completed two triptychs for the village church of Tarnawce in Poland. It was there that he became acquainted with architect Leonard Reppel. He has also been busy with a triptych for Southwark Cathedral in memory of his brother, Bishop John T. Robinson, a well known and loved figure to many Americans.*

builders of the great cathedrals had fewer technical resources than we do. They did not have concrete. They could not use complex forms of construction. With steel and concrete you can do so much more.

E.R.: It is natural for a sculptor to begin his work by imagining the outside of a piece, but I guess it is different for an architect. Do you start by imagining the outside of a building or the inside? Or is this a stupid question?

L.R.: An architect must think about both. In all my designs I want the interior to correspond with the idea of the exterior, and try to imagine them simultaneously. In my opinion this gives architecture sincerity, though it need not become a common rule.

E.R.: When a sculptor or any artist is working on a piece, plans are liable to change many times as the work progresses. An architect, on the other hand, surely has to have everything planned in detail before the building is begun. How late can changes be introduced as it is being put up?

L.R.: In Poland there is not much point in asking such a question. Changes are not usually the work of the designer and they do not come from any idea of improving it. Any changes that occur during the process of construction come from the efforts of the architect to rescue his design from the attempts of his client to spoil it. I don't think I have ever had a design carried out exactly as I have wanted. For example, the church at Zadabrowie was designed to be built in the middle of some large trees which stood near the old church. Its design was meant to harmonize with the trunks and spreading branches which would surround the church. But when the church was built they cut down the trees, every one of them. The character of the church has been completely changed because of that.

E.R.: But can an architect not have a good idea in the middle of construction, and say, "Wait a minute, let's do it this way?"

L.R.: If it doesn't mean that the work has to stop, of course he can, but the basic problem is generally one of cost. If the cost can be reduced, and if it will save labor your client will agree to it. Happily it might even be an improvement from an artistic point of view. Of course, it is supposed to be a partnership between the architect and his client, the priest or the people, but it is the client who originally agreed to the design, and he will not generally agree to any change being made as it is carried out.

Church at Orly.

E.R.: To come back to Orly and Ustriki Dolne, if I ask you in what way these churches are traditional buildings, what would you say?

L.R.: I would ask you to look at the wooden churches which were put up in the seventeenth century in this part of Poland. They are remarkable buildings and historical monuments of great importance. They represent a definite tradition and one that has definitely influenced me. They were Gothic in character though constructed of wood, and are clearly Gothic in character. They could be described as folk churches, a kind of country Gothic.

E.R.: Can you say how your own work relates to these churches? Is there some kind of continuity in style between them and your own?

L.R.: It's difficult to put in words. I guess I've never properly thought it out before. It's more a matter of feeling. The most notable characteristic of the wooden churches was the roofs, which are very high pitched and have a long downward slope. When seen from the outside, the roof comes almost down to the ground. The purpose of this was to give shelter to the people who often came from great distances. Another important feature was the high bell tower. If it was destroyed, the church was not regarded as complete, in a formal sense. So with every church the vertical element was dominant, at least from the exterior point of view. Interestingly, these roofs were not always continuous but were often divided, and at different levels. This made construction easier. In the interior they also aimed at achieving height, but as they were made of wood this was not always possible. I have wanted and tried to refer to this tradition but I know I have not always managed to be successful. My churches are not always accepted by my clients.

E.R.: What are you designing now?

L.R.: Now I don't design churches anymore, only secular buildings.

E.R.: That's very sad.

L.R.: That's life.

E.R.: Still the church at Orly is there. Nobody is going to tear it down and people come to see it. I know that people from other parts of Poland travel to look at it.

L.R.: Yes, and even from other countries.

Church at Ustrziki Dolne.

Interior.

After all, Orly is on the main road to the Soviet Union.

E.R.: Have you had commissions from other parts of Poland to design churches?

L.R.: No, I have designed them only in this part of Poland near Przemysl.

E.R.: The spirit moves in mysterious ways. Like the wind, you can't tell where it comes from or where it is going.

L.R.: (smiling) Maybe it thought I had made enough churches. And maybe that was right. But what about in your country? Would people in England accept churches like mine?

E.R.: Generally speaking, the churches in England are extremely conservative. But within them, here and there are individuals who are looking for new life in the Church and who believe that the creative spirit is still alive. Do you know that Russian word that Malevich used for what he felt to be the origin of all life—*vosbuzhdene*? I'm not sure what the exact English equivalent would be . . . energy, impulse, stimulus, something like that. Primal and mysterious.

L.R.: I don't know that word, but if we are talking about the energy that inspires artistic activity I suspect that the majority of artists do not have it much in mind. If some sort of energy emanates from their completed works of art and they influence others, this gives evidence of their value. I do not think that the artist must be aware of the existence of this universal energy or of its source. The artist who puts his own soul and spirit into his work has an energy that can have an effect on other people. As I see it, the energy is made manifest when we meet real art and creative activity.

E.R.: Once Tchaikovsky became ill in middle age and thought he might die. How terrible it would be, he thought, if I should die now with all this music still inside of me. Do you ever feel like that?

L.R.: I do have a feeling of strong creative possibilities in myself, but at the same time I realize that even if I could go on designing an entire lifetime, I could only fulfill a small percentage of the possibilities. It's not that I have any special sense of mission. After all, there are thousands of other architects in the world.

For IFRAA members who might want to contact Leonard Reppel: 32/5 Pstrowskiego St., 37-700 Przemysl, Poland.

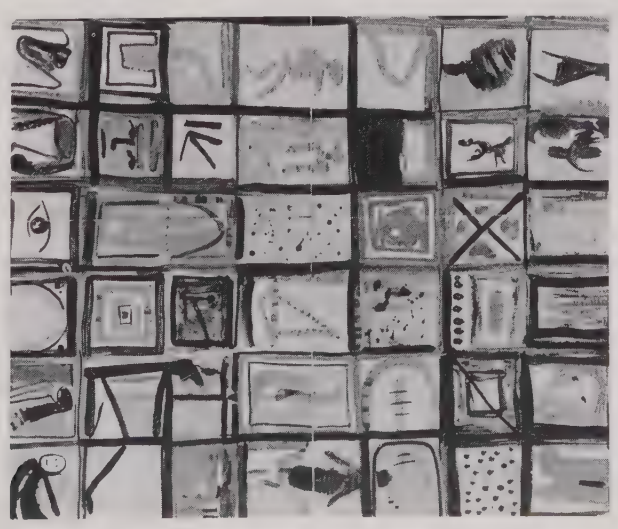
'ART FROM THE ARABIAN GULF': A VISUAL ESSAY

A recent exhibit of contemporary art from the Arabian Gulf was held at Meridian House International in Washington, D.C. It included a multi-media presentation of work from citizens of Bahrain, Kuwait, Qatar, Saudi Arabia and the United Arab Emirates. Sixty-five contemporary pieces by seventeen artists were shown. Frank Kowing was Exhibition Coordinator.

Issa Saqir: "Woman," 30x20x10 cm., bronze

Thuriya Al-Baksumi: "From the Heritage," 70x50 cm., mixed media.

Yousuf Ahmad.



Abdulatif Mufiz.

A CONVERSATION: ARMENIAN ARCHITECTURE

Cecilia Kausel

An Interview with Lucy Der Manuelian by Cecilia Lewis Kausel

Cecilia Kausel: Dr. Der Manuelian, most of us do not know much about Armenian church architecture. Perhaps you can help us learn some of the more important facts we should understand.

Dr. Manuelian: One must remember that Armenia was the first nation to declare Christianity its state religion. That was in the early fourth century, and churches were built in Armenia soon after that time. It is interesting that according to Armenian tradition, Christianity had been introduced long before the fourth century by Bartholomew and Thaddeus, apostles of Christ.

C.K.: What was the architecture like in those early churches?

L.D.M.: Very early there were vaulted churches and small one-nave basilican churches and soon the characteristic Armenian church evolved. It is a silhouette recognizable in Armenian churches all over the world. Essentially, it has a conical roof set on a drum, and inside a dome not seen from the outside. The Armenian church in the medieval period is a very important chapter in the history of world architecture. Architects solved the problems of building stone churches with stone domes . . . those in Mesopotamia and Syria were constructed with wooden cupolas.

C.K.: Were the Armenian domes also different from the Roman domes?

Professor Lucy Der Manuelian is the first scholar appointed to a Lectureship in Armenian Art and Architecture, shared between seven schools. Her faculty position is centered at Tufts University and involves lecturing at six other schools: Boston College, Boston University, Harvard, McGill University in Montreal, Northeastern University and the University of Massachusetts. She recently appeared in a half-hour documentary film on Armenian art, edited by the producer of PBS-TV's "Nova" series, and is a co-author of the exhibition "Weavers, Merchants and Kings: The Inscribed Rugs of Armenia," and a co-producer of an international film on Armenian art, history and culture, with Armenfilm Company to be completed this year.

L.D.M.: There were a number of structural problems to be solved in the early Christian period. One was to support the heavy weight of a stone dome and the stone ceilings so that the structure wouldn't collapse. A second was to contain the lateral thrust of the stone arches and domes at the weak points so that these wouldn't fail. The Romans built domes and buttressed them by using very thick and stiff walls, and the Armenians discovered a way to use arches and niches to contain the forces and counteract the thrust of the dome. The stone used was volcanic and cut from the quarry in thin blocks polished to the point that they would fit side by side very tightly without mortar. They built two thin walls parallel to each other, one exteriorly and another interiorly. In between they poured rubble masonry. The vertical supports were built in solid stone. They built churches with an amazing variety of floor plans. The round geometry of the interior is different from that of the rectangular exterior. Some of these churches had pointed arches and clustered columns and when Western art historians saw this along with soaring stone vaults, they thought that a source for Romanesque and Gothic construction had been found. There is no doubt that Armenian architecture directly influenced the architecture of the West in both ideas and building techniques.

C.K.: Armenian culture then went far beyond its borders?

L.D.M.: We know that there were Armenians all over Western Europe, in all the right times and places. For example, take the case of the church of San Vitale in Ravenna. It was a revolutionary type of design in terms of its construction and it is thought that it was built by Byzantine architects, and that may well be so; but we must acknowledge that the ruler of Ravenna at that time was an Armenian and that there was a permanent Arme-

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CECILIA LEWIS KAUSEL *is Assistant Professor in Architecture and Design at* Mt. Ida College *in Newton Centre, Mass. This article is edited from a longer interview with* Dr. Manuelian *by* Ms. Kausel.

Cathedral of Holy Etchmiadzin. Cumulative construction from the fourth to the twentieth century.

nian military garrison in Ravenna.

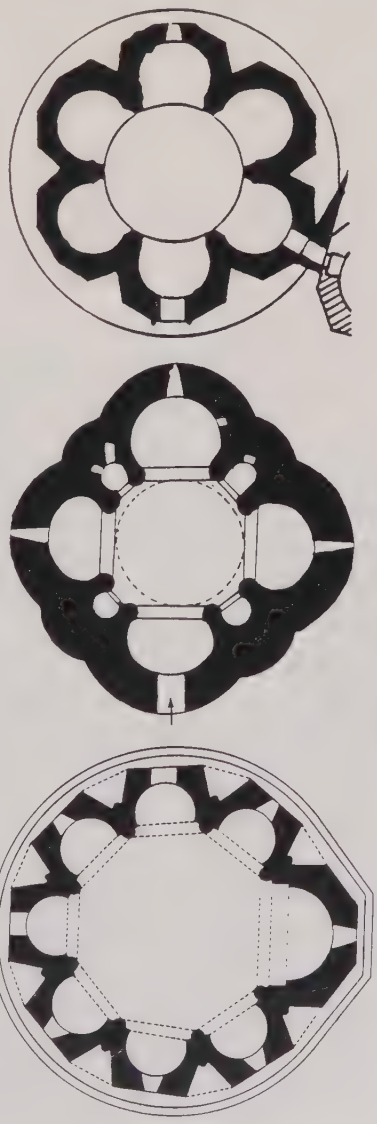
We have documentation of Armenian bishops and merchants in Western Europe, Ireland, France, the Low Countries, and so on. To speculate on connections and research them is a very exciting field of study.

The presence of Armenian intellectuals in Constantinople and in Jerusalem is documented in several books. The chief restorer of the church of Hagia Sophia (Istanbul) in the tenth century was the Armenian architect Trdat. Trdat was the builder of the Cathedral of Ani in Armenia, mostly constructed in the tenth century, which he designed with clustered piers supporting pointed arches and slightly pointed ribbed vaults on the ceiling. The fact that Byzantium handed the task of repairing the dome of Hagia Sophia to an Armenian architect has something to say about the knowledge of church construction reached in his country of origin.

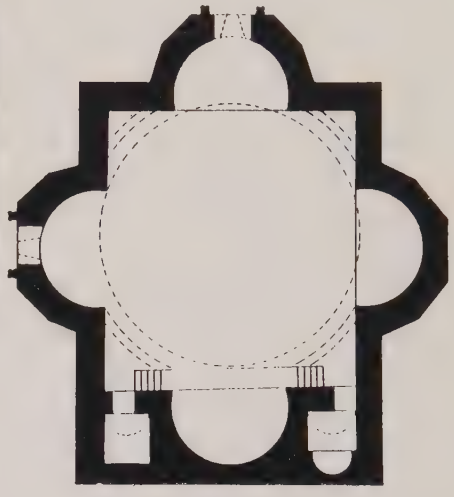
C.K.: What about sculpture and art on these Armenian churches?

L.D.M.: As early as the fourth century we had sculpture over the portal. Though there were mosaics and paintings in the interior of Byzantine churches in the West, there was no relief sculpture on the outside until the eleventh century. The oldest Armenian church dates to 346 and there is a mausoleum which has a tympanum with carved animals. Our churches had figural, sacred or historical personages, geometric or plant designs or inscriptions from almost the beginning.

However, the interiors of the churches were generally austere and not richly embellished. One has a sense of unity and space as one walks in, so that when you reach the center and look up into the dome you feel the radiation of the spaces outward, with a sense of the height and strength of the dome.



Plans of Armenian church types.



Church of the Holy Cross at Aght'amar, Village of Gevas, built from 914 to 921 by the architect Manuel. Exterior is sculpted showing Adam and Eve, Ezequiel, Samson, Saints George, Serge and Theodore, John the Baptist, prophet Elias Gregory the Illuminator, the story of Jonas, Moses, the sacrifice of Abraham, Christ and the Virgin Maryis, David and Goliath and the princes Sahak and Hamazasp Ardzrounis who were martyred by the Arabs in 786. It also shows hunting scenes and animal motifs. These abundant sculptures on the church's exterior make this building unique in the general Christian architecture of the period and in Armenia.

C.K.: Do they have an iconostasis which separates the clergy from the congregation?

L.D.M.: No, and furthermore we do not use icons as the Eastern Church does. The emphasis of Armenian representation is on resurrection and salvation. The cross is shown mostly without the corpus, as a positive sign of salvation. The laity and secular nobles have always had a contribution to make in forming church affairs and elections. Most priests come from lay people, as well as from the monasteries and they must marry before they are ordained.

C.K.: Then the Armenian Church is not a part of or the same as the Eastern Orthodox Church?

L.D.M.: No, it did not adhere to the theology of Byzantine Christianity and separated from it, later becoming the Armenian Catholic Church in 505/506, an Eastern rite of the Roman Catholic faith. Seeing themselves subject to religious propaganda from both Eastern and Western faiths, the Armenian Church felt a need to have access to the scriptures in their own language. They devised an alphabet for their spoken language and translated everything they possibly could. If you want to know what the Bible of the fifth century contained, study the Armenian Bible. Some of the early church fathers' writings have been lost, but the Armenian translation exists. Our literature contains not only religious documents, but Classical Greek as well. Keeping historical documents was a part of the battle to follow the religion of our choice and to have our own identity. We did not fight only for physical survival but for cultural survival as well. This alphabet is venerated, the translators were called "holy," and holidays were celebrated in their honor.

C.K.: Was Armenia a feudal state like those in Europe? Or was it more homogeneous?

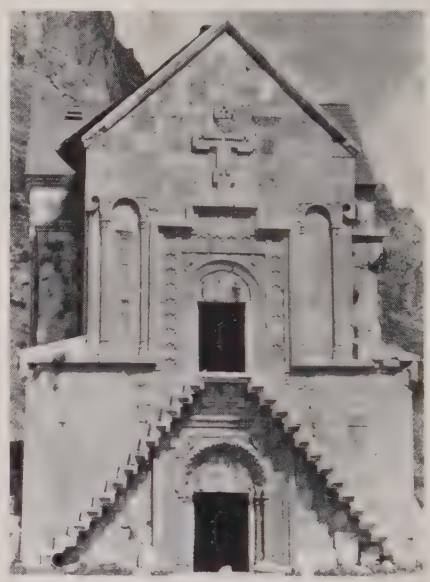
L.D.M.: You might say the history of Armenia is the history of certain princely families who built monasteries in their region and maintained educational religious centers in them. The amazing variety of church designs results from different nobles ordering construction from all regions of the country. They were owners of all they built, and were often sculpted with models of churches in their hands presenting them to the Christ. Some of the donors were women-married or widowed princesses or spouses of generals and nobles. The story of Armenian art and architecture is fascinating in and of itself, but its significance goes beyond its borders, and is reflected in its surrounding cultures. The cast of characters includes Anthony and Cleopatra, Nero, and Diocletian and Richard the Lion Hearted. In fact, the king of Armenia was best man at Richard's wedding. The last Armenian king was greeted by the kings of England and of France as my royal "cousin" and he is buried in St. Denis.

Chapel St. Karapet of the group of buildings of the Monstery of Tsakhats'K'ar, 1041.

L.D.M.: I show my students slides of modern churches from all over the world—California, Cyprus, London, Cairo, and then ask them where they think the churches are located. It is usually possible to tell in what country by the materials, or color or design elements. For instance, the church in Vicenza is reddish on the outside and looks like a Venetian palace, but it is still identifiable as Armenian because of the typical conical roof.

C.K.: How do the students respond to this?

L.D.M.: Naturally they have differing opinions. Some say they are interested in



Church-mausoleum Holy Mother of God, Noravank' monastery, near village of Amaghu', built 1339 by the multi-talented Momik, architect, sculptor and manuscript painter.

Monastery, 1181.

Relief of the south facade of the Cathedral of Dadivank' (Arc'Ax), at the Monastery of Dadivank', founded in 1214. Founded by the princess of Arzu Xat'un, dedicated to the memory of her two sons who are represented offering the church.

Armenian Apostolic St. Stephens Church of Greater Boston. Architect Garabit Manaserian, 1956.

Armenian Apostolic St. James Church, Watertown, Mass.

architecture not archaeology. Others think we should go out of our way to preserve tradition and the past.

C.K.: Do church building committees usually prefer the traditional and so choose only Armenian architects?

L.D.M.: Often, but not always. When the architect for the Armenian cathedral in New York was chosen he was not previously acquainted with Armenian churches, but went to Armenia to study them. He also talked with the Armenian community and learned from them.

C.K.: How did you choose your career?

L.D.M.: I was studying French and Western Medieval art and architecture, and one day I read a footnote that was to change my future. It suggested that some scholars think that Armenian architecture is the source for Romanesque and Gothic architecture. My introductory courses in art history never had mentioned this, and many reference books still do not mention this possibility. I became very excited. Also, my grandfather was an artist, trained in Rome who painted over two thousand sketches of medieval sculpture and architecture. He started in 1909 to sketch Armenian churches and wanted to preserve these monuments which were being neglected and desecrated. His work was exhibited in London, Paris and the U.S.

Even though I wanted to make this study my career, it presented problems. It was not easy to find people teaching in this focused area in the U.S. I spent a long period of time working and studying in Armenia after receiving permission and cooperation from the Soviet Union. I was surprised and gratified when they were most helpful. I managed to secure a jeep and went up and down the mountains photographing churches. To help others avoid difficulties and to make the material I produced accessible to others, I helped create the Armenian Archives Project. I wrote the text for three and one half volumes. I also have been back to Armenia eight times to participate in congresses, to research for papers, and to film the devastating earthquake. There is so much more to learn about the influence of Armenian art and architecture on the rest of the world. I hope your readers will be interested in learning more about this treasure trove of architecture.

(*Editor's Note: See* Faith and Form, *Fall* 1990, *for notes on Jean-Michel Thierry and Patrick Donabedian's excellent book,* Armenian Art, *published by* Harry N. Abrams.)

DESIGNING A BUILDING FOR A NIGERIAN CHURCH

By *Terrence M. Curry*

"Whatever, therefore, can really make Christianity be truly universal, that is, beyond culture but in cultures, beyond time but in time, beyond individuals but within each of them, beyond total apprehension but understood, must be advocated and carried out . . ."
—John M. Waliggo, "Making a Church that is Truly African," *Inculturation: Its Meaning and Urgency*

I left the University of Detroit School of Architecture to go to Lagos State, Nigeria, to design a church for the Jesuit parish, Christ the King, Ilasamaja. To prepare for my visit I met with several people to discuss issues of cultural appropriateness, indigenous building type, and liturgical adaptation. Charged with synthesizing these concerns into one architectural expression, I spent time with the people of the parish, shot eight rolls of film, made many sketches, met with carpenters, carvers, contractors and welders. I worked closely with Nigerian architect, Remi Adekoya, and visited the University of Lagos Architecture Department. Many theories, styles, images and techniques were discussed.

Now back in my office at the University of Detroit, I have listened to my cassette tapes of the mass, reviewed sketches, looked at slides and have begun to solidify the design.

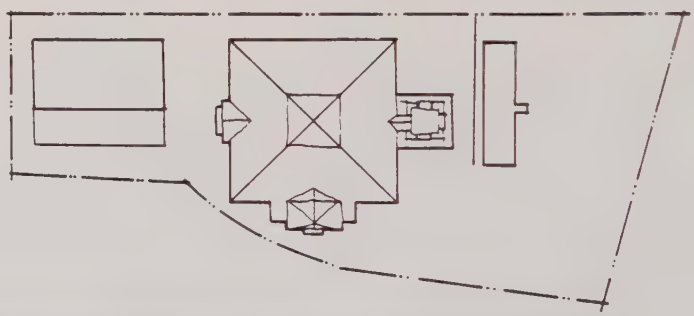
TERRENCE M. CURRY, S.J. *is a consultant for the New York and Detroit Province of the Society of Jesus in its various projects. Educated in both philosophy and architecture, he has been involved with New York State's housing for homeless, hospital design, landscaping, graphic design for Ballet Asia, black Catholic worship, campus ministries and with the University of Detroit as a full-time faculty member in visual communication.*

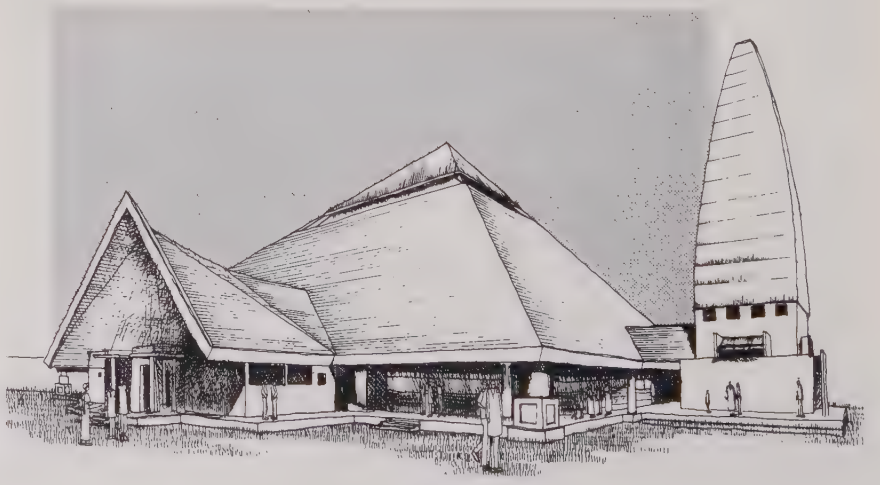
The Nigerian Church

Presently the parish community of Christ the King, Ilasamaja worships in a building which is best described as a 60'x100' airplane hangar. It is an unappealing building. There are many such buildings in the world. Why not just design a more attractive one and send it? The "Constitution on the Sacred Liturgy" teaches that the Church is not a building, it is the people of God, the assembly. If the Church is people, then would not building funds be better spent on relieving poverty and feeding the poor? People appear content with the buildings in which they presently worship. Why bother attempting to integrate traditional symbols, art, and craft into liturgical space? I am faced with many questions.

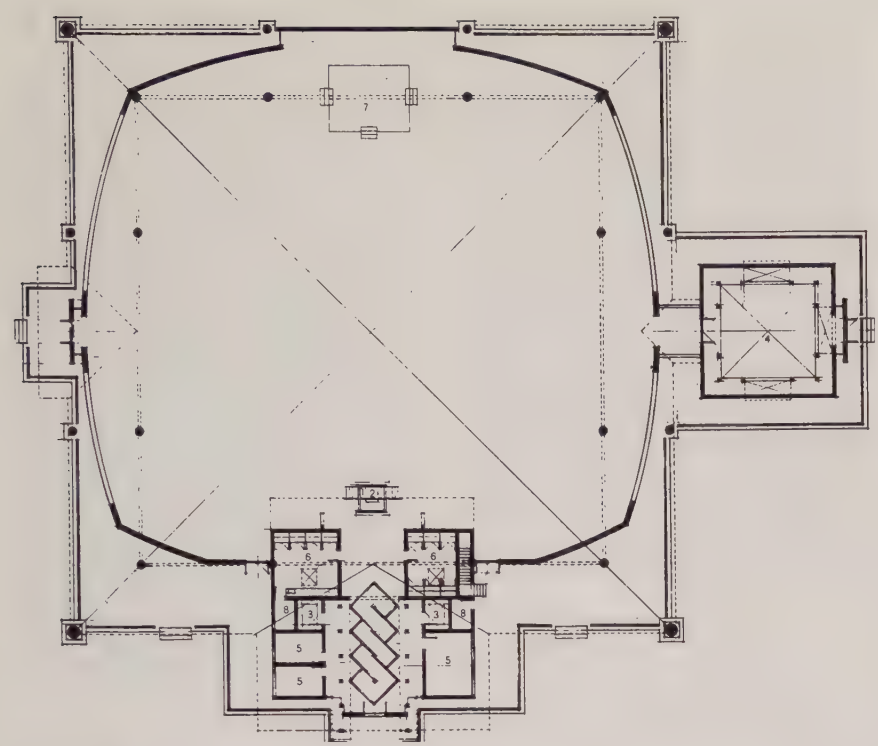
The history of the church in Africa is a long and complex one. For the most part it is a history which I do not pretend to comprehend. As I speak with African priests, religious and lay men, I understand more and more

The missionaries, courageous men and women who went into a world unknown to them to spread the Word of

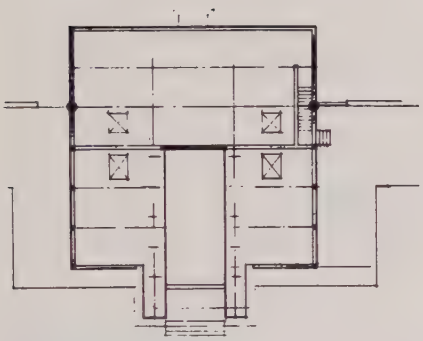




Christ the King Catholic Church, Ilasamja. Lagos State, Nigeria.



Ground level



Balcony

God, could only communicate the Christian message in a way meaningful to them. I do not believe that they were malicious and of evil intent. They were trying to tell the story of an incarnate God in a culture with which they were unfamiliar, and which they sometimes feared. One of the results of this was the imposition of social and cultural standards as a means of proselytization and catechesis. Faith and culture are indeed inextricably bound. Though there is one faith, there is not one culture. There is one faith and many cultures. If we are indeed to be a Christian people, we must learn to recognize God in our own culture.

The mystery of the Incarnation challenges all people to search their traditions to discover God's revelation in culture and history.

As the Incarnation poses many challenges to traditional thinking in theology, so it poses many challenges for those who are charged with designing the places where God's presence is recognized and celebrated.

> The Church has not adopted any particular style of art as her very own; she has admitted fashions from every period according to the natural talents and circumstances of peoples, and the needs of the various rites. Thus, in the course of the centuries, she has brought into being a treasury of art which must be very carefully preserved. The art of our own days, coming from every race and region, shall also be given free scope in the church, provided that it adorns the sacred buildings and holy rites with due honor and reverence.
> —*Constitution on the Sacred Liturgy*. #123

It is this knowledge of God's manifold image which provokes me to continually discover the Divine Presence in all cultures, and to search for ways to celebrate it, in the co-creative act of making art and architecture.

The Project

As I work on the design I find myself with questions. C.J. McNaspy, S.J., in an article entitled "Art in Jesuit Life," quoted William Lynch's *Christ and Prometheus*:

> One cannot get closer to a man, nor can a man get closer to himself, than through his images. They not only come at us from the world; we also come at the world from them, in love or hate. We can make or destroy the world with an image.

I consider my design a prayer—a prayer inspired by brother Jesuits and newly found friends in Nigeria. It evolved out of a synthesis of theory, experience, study, experiment, form, light and love. It is a place which will attempt to enflesh the spirit of a people, and challenge them to recognize God incarnate in their midst.

The making of culturally appropriate space is fundamentally rooted in understanding the organizing principles held by a people. The architectural theorist Christian Norberg Schultz calls these organizing principles *genus loci*. They are expressed by custom, gathering styles, family traditions, cultic practices, dress, style of government. Alexander Tzonis explains how this works for the people of Dogon.

West elevation

In the African state of Dogon the cosmological model, the design methodology and the design product, considered as the overall man-made environment, constitute a tripartite compact correspondence. The divine model, according to the people of Dogon, is contained in a body of symbols and myths. Similar to Saint Augustine, the Dogon believe that it should find its counterparts in the organization underlying every part of the man-made environment. In fact, man-made products repeat the divine model and are extensions of it. (Tzonis, A., *Towards a Non-Oppressive Environment*)

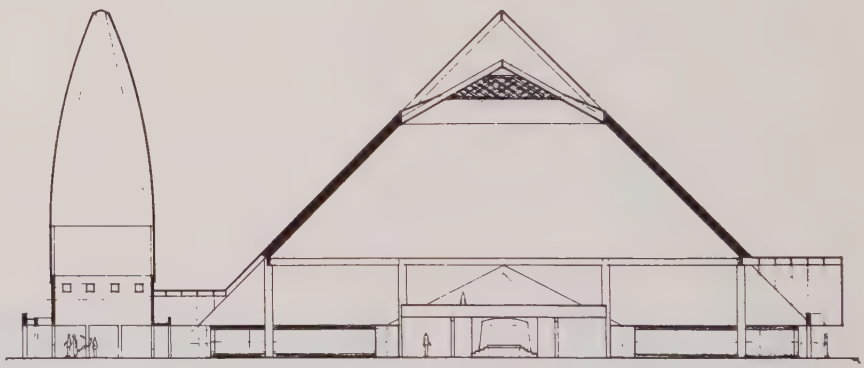
The architect who is interested in designing space that is culturally appropriate must learn to recognize the various expressions and seek to understand what values are inherent. However, while there is a sociological aspect to understanding, the architect must focus not on behaviors but on formal and spatial manifestations. What are the traditional forms and styles, and what are the cultural values they express?

During my visit to the architecture department at the University of Lagos, I was quite surprised to see a clear preference for Euro-North American architectural forms. These forms are deeply rooted in their culture now due to a historic systematic devaluing of traditional African forms. Apparently African architects use them now to gain credibility. During a conversation with a Nigerian architect I was told that while I might get away with using traditional Nigerian forms, he could not.

To design appropriate worship space one must also know the traditions of the *local* church. Building types are often distinguished by function. We all have images of what a house, a bank, a factory, or a church should look like, and these images are rooted in our experience. The Roman Catholic tradition does not have a specific building type associated with worship—in theory. In practice, however, we all have ideas about what a church should look like.

But Peter Cobb tells us in *The Architectural Setting of the Liturgy* that "there is no peculiarly Christian type of architecture because Christian worship does not center on a cult object or require a fixed altar which has to be housed in a special way." Which is to say, a church building does not *need* the stations of the cross, it does not *need* to be designed in the Gothic, Romanesque, or Modern style, it does not *need* pews, in fact, technically, we do not even *need* an "altar." Practically, any building can be used, with few restrictions. However, this is not to say that any building ought to be used, or that an altar is not called for. This is often the most difficult point to communicate.

We do have documents which describe what functions a church building ought to facilitate: (1) Christianity is a religion rooted in the Incarnation; God is revealed in the world through creation by people who are created in God's image and likeness. (2) Worship space should promote the full and active participation of the assembly. (3) This space must facilitate the liturgical action as prescribed by the tradition. Thus one is able to make design considerations about a proposed church and evaluate how well it responds to the stated criteria.



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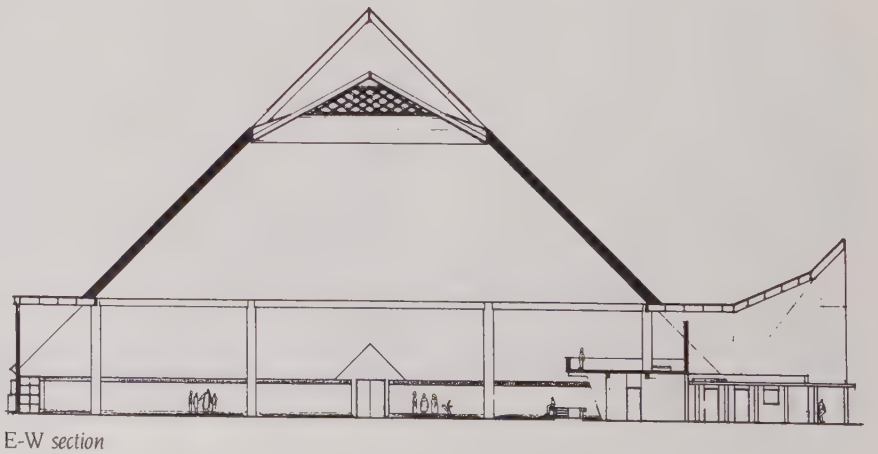

E-W *section*

Nigerian Adaptation

For many and complicated reasons the Catholic Church in Nigeria has been slow in adapting its liturgical rites in certain cultures. Realizing this, I worked with a liturgist. Unfortunately, a building often determines the form of the liturgical action, rather than the action determining the form of the building. Just as it is difficult to cook a meal in the bedroom, so is it difficult to celebrate Nigerian liturgy in a building designed for a European assembly—not impossible but difficult.

The basic forms of my building are interpretations of traditional forms for a Catholic worshipping assembly. The entrance came from the traditional palace of the Oba of Lagos. The place of the assembly has a pyramidal form echoing the work of the ancient African architect Imhotep, and creating an enclosure which maintains the tradition of the communal gathering space, with a high ceiling and rectilinear shape. The tower was inspired by the great bronzes of Ife and by the custom of *obi* and the shrines to Oluron.

The proportional system of the building is a complicated relationship of quarters and thirds one finds in traditional carvings and dress. There are three basic forms in the building: (1) The pyramidal roof covering (2) the circular/organic shaped wall interact in tension. The tension of the ideal pure, "platonic" form against the fleshy, organic, free form of the curve. The tension of the ideal vs. the real, the infinite vs. the finite, the God

made man which is our tradition. The interaction of these two forms create the place of the assembly. (3) The tower which grows from the earth reaching to the heavens proclaims its presence as it shimmers in the sunlight. This tower also serves as the place of reservation for the Blessed Sacrament. The program required that the building should be large enough for a gathering of at least 1,500 to 2,000. This is a large space and its appropriateness for good liturgy is a question which needs further discussion. While one recognizes the need for efficiency in view of the small number of available priests, one must also assess the effect that this great number of people has on one's ability to feel part of the congregation. Robert Hovda tells us: "A worship space designed for a local church ought to be large enough to offer a reconciling mix and diversity of talents, but small enough to miss an absent member."

The sacristy was placed at the front to facilitate procession. A meeting room for the parish council and two conference rooms are provided to emphasize the role of the people. Rooms for the Sacrament of Reconciliation are in the entrance area to emphasize the Eucharist, and a balcony is provided for latecomers and overflow. The choir must be with the assembly for acoustical reasons (based on the sound transmission of the drum). The Eucharistic Chapel is removed from the main place of assembly, yet is clearly visible. The tower proclaims God's presence to all who pass by and the baptismal pool is placed as one enters the worship space.

The furniture will be commissioned. Its shape will come from traditional forms, emphasizing the role of the *altar* as the communal table for celebration, around which the community gathers; the *ambo* as the table at which we remember and tell the ancient story; the *presider's chair* as the place for courageous leadership and Christ's presence; *the seating for the assembly* will be benches, easily moved and hand crafted. All the individual pieces should be viewed as parts of a single unit.

The building's form responds to the climate of the region and is open. The wall which defines the place of assembly is free standing, reminding us that when we gather we do not escape from the world but celebrate it. Structurally the roof is independent from the walls. It is supported by a system of concrete columns which undergird open web joints, reminiscent of the open framing found in thatched roofs. The top of the pyramidal roof is covered with translucent fiberglass. The glass diffuses sunlight as it is filtered through a carved wood lattice. At the lower edge of the fiberglass is a three foot opening which runs the perimeter of the roof. The opening acts as a vent to exhaust the warm air which has risen within the space due to the stacking effect. By venting the warm air through the top, full advantage is taken of the high ceiling, eliminating the need for fans to circulate the air. Hence, a natural exhaust and cross ventilation system is provided by the shape of the building.

Various building components, such as wood lattice, columns, brick, terra-cotta block, and doors, provide numerous opportunities for a craftsman's artistic expression. Carving is needed in many places. The perimeter wall requires decorative masonry work and traditional casting. The historic West African tradition of ceremonial carved wood columns can be integrated into the building's construction.

Traditional forms and crafts are *not "add-ons"* and the building is designed as a place where the carvers, welders, carpenters, weavers and all artists may use their talents. It is designed as a place where Nigerian art belongs, not as a decoration but as an integral part which contributes to the whole as a composite expression of God's presence. The building is a place where non-traditional dress will not appear inappropriate; where the drums resonate and one feels free to move. It is a place where children may gather and elders may relax. It is, I hope, a place of discovery and peace.

MORE ALIKE AND MORE DIFFERENT

Book Review by E.A. *Sövik*

A SHORT ACCOUNT OF EARLY MUSLIM ARCHITECTURE. K.A.C. Creswell and W. Allan. Aldershot, G.B.: Scolar Press, 1989, 419 + XX, illus. maps. bibliography. Obtainable from Gower Publishing Company, Old Post Road, Brookfield, VT 05036. $89.95.

In a recent issue of the *Observer* Neal Ascheron commented on the presentation of the Aga Khan awards, which since 1970, have had the purpose of stimulating the quality of Muslim architecture. Ascheron described the event as a major forum for the debate between Modernists and Revivalists, a debate that ranges far beyond architecture (and far beyond the Muslim world). In this instance the discussion came to the question of "sacred" architecture. A vigorous spokesman for the Modernists asserted that in Islam a building, being material, cannot be holy; only the non-material is holy; a Muslim prays anywhere; there is no essential difference between a mosque and another building; to call some buildings holy, and others profane is a Western, not an Islamic, distinction.

Ascheron assents in his column to this distinction, somewhat distorting the case. He might have observed that Christians and Muslims are at once more alike and more different. If to the Muslim no thing or place can be holy, to the Christian every thing or place can be holy. But Muslims and Westerners agree that a person can pray anywhere, and that the Divine Presence is not fixed or limited by architecture.

The *Observer* column moves to the conclusion that if nothing material is sacred, then the only sacred thing about art is its quality. Among Christians, and I believe also among Jews, it might be said that beauty itself is not sacred, but that beauty is the only good metaphor of the Holy, and is therefore immensely valuable.

The book under review here would support the position that a mosque is not a "different kind" of architecture. Palaces and mosques and monuments inhabit its pages. Following early paragraphs commenting on the early lack of interest in "sacred" architecture, the histories and details of all the examples cited are examined without any further notice. Except for the differences that derive from function, the architecture of mosque and palace are alike, and frequently merge in the same structure. The palace and the mosque may each be immense and splendid, or the opposite. The architecture exhibits a geometric orderliness that is consistent with the mathematical skills of the Arabs, the Dome of the Rock, from the 9th century, being the epitome of this geometric elegance. It is described in detail, and anyone who has had the experience of being in that memorable building will appreciate the analysis. Although mosques are often large and elaborately decorated they remain simple in concept and there is only one element of design that is a requirement, namely, the orientation toward Mecca (and this was sometimes very inaccurate).

Readers of this journal are likely to find that this book stretches their minds in two ways. For one thing it is the product of the most painstaking architectural archaeology. K.A.C. Creswell spent his lifetime in the Near East and produced this study first in the 1930s. It has been accepted as a classic in its field, was condensed and republished in the late '50s, and now is edited and brought up-to-date by J.W. Allan, a professor at Oxford, and represented as a most impressive and scholarly but readable work. To read it is to witness a masterpiece in a specialized (almost arcane) discipline and admire the intensity of effort and breadth of knowledge.

For another thing it is particularly stimulating to be led into the Muslim world. Britishers, during the time of the Empire, had good reason to investigate the Near East; Americans have generally had little interest and less serious scholarship. But there are now more Muslims than Episcopalians in our country, and it is time to broaden our understanding and our sympathies.

EDWARD SÖVIK *is known to* IFRAA *in many roles—as speaker, writer, theologian as well as architect (*Sövik Mathre Sathrum Quanbeck Schlink Edwins, *Northfield, Minnesota). His latest assignment for* IFRAA *is to serve as editor for a newly created newsletter that promises substance as well as news.*

Books

THE WORLD OF MEGALITHS. Jean-Pierre Mohen. Glossary, bibliography and 200 full color illustrations and index of sites. Hard cover, $35. Facts on File, Inc. 460 Park Ave. South, New York, N.Y. 10016. ISBN-0-8160-2251-8.

The author, who is an archeologist and chief curator of the Musée des Antiquites Nationales in France, explores hundreds of megalithic sites, including stones, dolmens, stone circles and subterranean tombs—from throughout the ages and around the globe. He returns to the sites to piece together the 4,000-year history of man's preoccupation with designing and building stone monuments.

* * * * * * *

AMERICAN ARCHITECTURE OF THE 1980's. 352 pages, 610 illustrations. $60 plus $4 for shipping. The AIA Press, P.O. Box 1886, 9 Jay Gould St., Waldorf, MD 20604, (202) 626-7585 ISBN 1-55835-056-X.

Those of us who are interested in improving the quality of religious buildings must be fully aware of what defines quality in all architecture. This book features the most important developments introduced into American architecture in the last decade, as seen by Donald Canty, former editor of *Architecture* magazine and editor Andrea Oppenheimer Dean. Their choices show an extraordinary range of buildings and projects, both the iconic and the unexpected, including the reso-

Photo by Richard Payne

Crystal Cathedral, Garden Grove, Calif. Architect: Johnson/Burgee.

Photo by Timothy Hursley

Fuller House, Scottsdale, Arizona. Architect: Antoine Predock.

Photo by R. Greg Hursley

Thorn Crown Chapel, Eureka Springs, Ark. Architect: Fay Jones

lution of Modernism and Postmodernism.

To look down the Table of Contents and to turn the pages of this book is to be reminded of the moving history of familiar spaces year by year. It is natural then to reflect upon why one is happy to say farewell to some and reluctant to see others go. The essays by designers and critics give helpful comments on the significance of this decade.

One is struck by the stunning photography and how diminished the book would be without these wizards of the camera, and forty-five are represented. This book is a wonderful way to gather up one's thoughts about the eighties and to give them embodied form in memory.

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ARCHITECTURE TRANSFORMED. A HISTORY OF THE PHOTOGRAPHY OF BUILDINGS FROM 1839 TO THE PRESENT. Cervin Robinson and Joel Herschman. Published by MIT Press, Cambridge, Mass. and London, England under the auspices of The Architectural League of New York. $29.95. ISBN-0-262-18121-5.

This is a book that might easily have not been published and that would have been a significant loss. Its scope was envisioned by Deborah Nevins and Robert A.M. Stern of the Architectural League of New York and funded by the N.Y. State Council and the National Endowment for the Arts. Cervin Robinson states in his introduction that the book is a history of style in photography and its purpose is to demonstrate that from the beginning photographers have used their pictures to make critical and expressive statements.

He notes that the publication of J.L.M. Daguerre and William Henry Fox Talbot's photographic processes in 1839 opened up unprecedented possibilities for making images. The book follows the stylistic changes in photographic history from 1880 to 1930, 1930 to 1970, 1970 to the present with extraordinary photographs by photographers who succeeded in showing the man-made world with clarity and a point of view. The reader learns that from the beginning there have been two formulae for photography: One, that factual components and emotional content are alternative devices and, second, that the photographer consciously capitalizes on the interrelationship of subjects to make critical statements. One becomes fascinated as one moves visually through the periods to see the emphasis changing from the importance of *what* one photographs to *how* one photographs; to see the influence of technological progress on the camera; to note that while the fifties could not accept commercial photographs as art, we now look upon them as essential to a view of ourselves.

A statement at the end of the book teases one to look beyond into the next chapter of history. We are told that "describing the built world appears in the eighties to have gone back to its point of departure—to describing qualities of light more than architecture. But Mr. Robinson says that an historian can predict with confidence that before long there will arrive a time when this new way of using color photography will come to be a cliche.

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CHURCH ARCHITECTURE: BUILDING AND RENOVATING FOR CHRISTIAN WORSHIP. James F. White and Susan J. White. Abingdon Press, 201 8th Ave. So., Nashville, TN 37202. Paperback, $14.95. ISBN-0-687-08143-2.

IFRAA members will be familiar with James White, Professor of Liturgy at Notre Dame, as both speaker and writer. They will also remember Susan White's article, "The Legacy of Maurice Levanoux," in the Spring 1987 issue of *Faith and Form*. This collaboration is designed as an all-in-one guidebook for local churches planning the best use of space for worship. It shows how the physical environment enhances worship, how roots and traditions are important but buildings must still serve ever-changing needs. It is written from an ecumenical perspective and should find a place in all church libraries whether or not they are planning building or renovation.

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- Deadline for Spring 1991 issue: **February 28, 1991**
- Make check out to: FAITH & FORM, and send to: FAITH & FORM, 11521 Maple Ridge Road, Reston, VA 22090; phone: (703) 481-5293.

Calendar of Events

1991

Feb. 8-10 — **IFRAA Regional Conference and Board of Directors Meeting**
Tampa, FL
Contact: Richard M. Takach, 12704 Twin Branch Acres Road, Tampa, FL 33626, (813) 586-0197

May 17-19 — **IFRAA Seminar and Board of Directors Meeting and participation at AIA National Conference**
Washington, DC
Contact: Brenda Belfield, Studio 332, 105 N. Union St., Alexandria, VA 22314, (703) 836-8746

1992

Jan. — **IFRAA Regional Conference and Board of Directors Meeting**
Durham, NC
Contact: Albert F. Fisher, Duke Endowment, PO Box 15307, Durham, NC 27717-1307, (919) 489-3359

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Sept. — **IFRAA National Conference**
Chicago, IL

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